

# THE MUSICAL TIMES

AND

## Singing Class Circular.

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### TO CORRESPONDENTS.

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, will be interesting.

### THE AMATEURS OF LONDON.

It is satisfactory to those who desire and have laboured for the general diffusion of a taste for music amongst all classes of the community, to observe the sure results of what has been doing for the last few years.

Some twenty years since, the execution of concerted and choral music in private was almost unknown; indeed it then required more than ordinary industry to organise such a performance. The libraries of the few, who possessed classical works then only in MS. had to be visited, much diligence used in multiplying sufficiently the copies, and then the small number of performers who could be got together, although "willing," were far from "able to take a part." Some zealous individuals, about the time mentioned, formed themselves into a society called the "Classical Harmonists," and such was the existing scarcity of able amateurs, that for several years their limited number of some twenty members, "willing and able to take a part," remained incomplete.

This society was the parent of many other associations, having for their object the performance of somewhat similar music; and the

influence of this constant private performance of the highest classical works, and the production of good printed copies, on the taste and practical ability of the amateurs of London, that we find in 1834 that there was designed and effectively carried into execution, the Amateur Festival—a meeting which was highly creditable to all engaged, and was very beneficial to the excellent charity to which the surplus funds were dedicated. The taste for this rational and delightful manner of passing the evening, has so much increased since 1834, that the many important societies existing in London are more in number than the individual members required for the formation of the parent society, besides the numerous friendly meetings where the young people of neighbouring families join for the execution of concerted music.

With this growing feeling, it is not surprising, that when a few years ago, Mr. Mainzer, Mr. Hullah, and others, proposed to teach the rudiments of singing to large classes at a small individual cost, that great numbers should have been found willing to avail themselves of their assistance, and that their schools should have been crowded. It is to be regretted that the foes, and still more injudicious friends, should have done some damage to these systems, which pretended to teach no more than the rudiments, by ascribing results to them which they never proposed to achieve. The retirement from the classes of these self-deceived persons has given an appearance of falling off in the interest of these schools not warranted by fact. There is this comfort for the doubters, and answer to the sneerers, who are dissatisfied with the slow advance, that the aggregate of all the efforts made in the last twenty years, has created a body of amateurs in London capable of doing much themselves, and giving them a high appreciation of exalted talent in professors, and affording abundant promise of great future advancement for the cause of good music.

## NEW PUBLICATIONS.

A VERY important contribution to the cause of good music has been made by the publication of several numbers of a series of "Cheap Classics." They are printed in vocal score with a separate accompaniment for the organ or piano-forte; great pains having been taken with the engraving and printing, so that they are emphatically "cheap" both in quantity and quality. For instance, Spohr's great oratorio of "The Last Judgment," is complete for 7s. 6d.; Mozart's Masses at 2s. 6d. and 3s. 6d. each; and Haydn's Masses from 4s. to 6s.

It is probable that this experiment to give the public music at a cheaper rate than usual, will be attended with better success than has hitherto been the case; because former reprints have usually consisted of non-copyright works already to be found in a great variety of shapes. But the present series consists of standard and much-sought-after works, only previously to be obtained at a high price.

The last month has also produced the concluding numbers of Boyce's collection of Cathedral Music printed in separate Vocal Parts. Choral Societies can now perform some of the services produced by the great English Cathedral writers, which previously to the present publication were sealed books. It will doubtless be one means of that great improvement so much to be desired, in the Cathedral and Church Service, as a very extensive choir can be supplied with sufficient copies at a trifling cost.

It is intended, that the valuable collection of cathedral music made by Dr. Arnold, be immediately published in the same manner in separate vocal parts.

It would surely be found, that in many parishes, a sufficient number of persons having voices, might be found, who, with proper instruction from their organist, and regular preliminary practice, might relieve the parochial service from the horrid infliction of the charity children's present mode of singing. At all events, one of the difficulties to the effective performance of the church service has been removed by these publications in separate vocal parts.

## FELIX MENDELSSOHN BARTHOLODY.

THE greatest event of this almost unprecedentedly brilliant season is, undoubtedly, the arrival of Dr. Mendelssohn. At the last Philharmonic Concert the effect of his presence manifested itself in two ways. The densely crowded state of the room, and the admirable manner in which the orchestra performed its important part in the concert, were alike attributable to Dr. Mendelssohn. If the directors for 1844 had effected nothing else than the engagement of that great musician, they would still be entitled to the gratitude of the subscribers, for having done the wisest thing that has ever been done since the society came into existence.—*Musical World*.

## BRIEF CHRONICLE OF THE LAST MONTH.

MADAME ANNA THILLON made a highly successful debut before an English audience at the Princess's theatre, on the 2nd, in Auber's opera "Les Diamans de la Couronne."

THE ROYAL SOCIETY OF FEMALE MUSICIANS gave their annual concert at the Hanover-square Rooms on the 3rd. The first part consisted of selections from the Creation, and Beethoven's Mass in C, with an effective chorus of one hundred voices. The object of this institution is to make a fund for the relief of its indigent members. Several first-rate professors lent their aid, most of the female portion of whom are members of this excellent society.

ABBEY GLEE CLUB.—A prize of ten guineas, offered by William Dixon, Esq., for the best madrigal, was awarded to Mr. James Coward. There were two other candidates, whose productions were greatly admired.

THE MESSIAH.—This great work of the immortal Handel was written in twenty-one days; it was commenced on the 22nd of August, 1741; its three parts being the work respectively of six, nine, and six days; and the last page of the original score intimates that it was finished on the 12th of September. The original was presented by Handel to the Foundling Hospital, where it has since remained, and where it is highly valued.—*Dramatic and Musical Review*

ENCORES.—The York Choral Society gave a concert to a very numerous audience. The first part was Handel's *Acis and Galatea*; it passed off well and gave great satisfaction. The second part was a miscellaneous collection, which was not all performed, from the following circumstance:—the second song was Handel's "Sweet Bird," which elicited such immense applause, that the performers could not proceed with the next piece, and it being a standing rule with the committee to allow no encores, the concert broke up.—*From a Correspondent of the Musical Examiner*

MADAME HASSELT BARTH (a German singer of some celebrity), has recently erected at her own expense a monument over the too long neglected grave of MOZART. It is a tablet of gray marble, surmounted by a medallion head of the great composer. It bears an inscription briefly characteristic of the talent of Mozart. "Jung, gross, spat erkannt, nie erreicht." ("Young, great, late acknowledged, never equalled.")—*Foreign Quarterly Review*.

WESTERN MADRIGAL SOCIETY.—This society met to award the prize of ten guineas given by — Evans, Esq., for the best madrigal in imitation of the ancient masters. It will be recollected that this prize was wrested from the hands of Professor Taylor, of Gresham College, it having been discovered that his madrigal to which the prize had been awarded, contained something more than the "imitation of the ancient masters," and that in fact, several bars had been "begged, borrowed, or stolen," from *Lucca Marencio*. The composition No. 11, "Wither away thou truant swain," was almost unanimously declared to be the best entitled to the prize; it was found to be the composition of Mr. Nethercliff.—*Maestro*.

MR. JOHN HULLAR is continuing his system of instruction in singing on the Wilhelm method, at the Apollonicon Rooms, with undiminished success.

# In these delightful pleasant Groves.

PURCELL.

*Moderato.*

Soprano. In these de-light-ful plea-sant groves, In these de-light-ful plea-sant

Alto. In these de-light-ful plea-sant groves, In these de-light-ful plea-sant

Tenore, (5<sup>th</sup> lower.) In these de-light-ful plea-sant groves, In these de-light-ful plea-sant

Basso In these de-light-ful plea-sant groves, In these de-light-ful plea-sant

groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py

groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py

groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py

groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py

loves. In these de-light-ful plea-sant groves, In these de-light-ful plea-sant

loves. In these de-light-ful plea-sant groves, In these de-light-ful plea-sant

loves. In these de-light-ful plea-sant groves, In these de-light-ful plea-sant

loves. In these de-light-ful plea-sant groves, In these de-light-ful plea-sant

IN THESE DELIGHTFUL PLEASANT GROVES.—PURCELL.

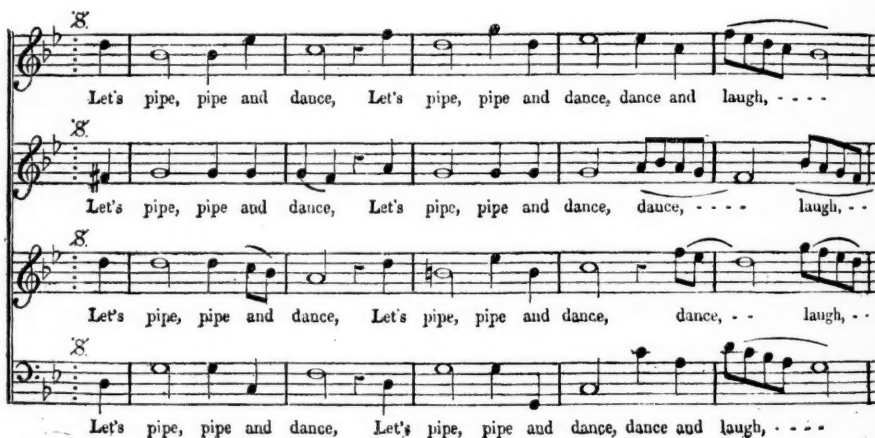


groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.

groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.

groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.

groves, Let us ce-le-brate, Let us ce-le-brate, Let us ce-le-brate our hap-py, hap-py loves.




Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance and laugh, - - -

Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance, - - - laugh, - -

Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance, - - laugh, - -

Let's pipe, pipe and dance, Let's pipe, pipe and dance, dance and laugh, - - -



laugh, - - - laugh, - - - laugh and sing;

... laugh, - - - laugh, - - - and laugh, and laugh - - - and sing;

... laugh, - - - laugh, - - - and laugh, laugh - - - and sing;

laugh, - - - laugh, - - - laugh and sing;



IN THESE DELIGHTFUL PLEASANT GROVES.—PURCELL.

Thus, thus, thus ev' - ry hap - py, hap - py liv - ing thing, Re -

Re - - - - - vel in the cheer - ful spring. Re - -

Re - - - - - vel in the cheer - ful spring. Re - -

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**PART II.**—13 Blowing Bubbles.—14 Super Flumina Baby loms.—15 Prayer.—16 Shepherd Boy.—17 The Sea.—18 Contentment.—19 Fraternity.—20 Night Song.—21 Consolation.—22 Hymn.—23 The World we have not seen.—24 Psalm XV

**PART III.**—25 The Mountaineer.—26 Man.—27 The Linnæ.—28 Pull all together.—29 The Orphan's Prayer.—30 Peace, Hope, and Rest.—31 Psalm XIX.—32 Heaven.—33 Come, Soul of Song.—34 Sea Song.—35 Barecarole.—36 The Farewell.

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I will arise	Creyghton
Sanctus	Child
O pray for the peace of Jerusalem	Child
Praise the Lord, O my soul	Child
Lord, for thy tender mercies	Farrant
Hide not thou thy face	Farrant

(To be continued.)

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"To Thee, O Lord, I yield my spirit" (4 voices).

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## BRIEF CHRONICLE.

*Continued from page 2.*

The Grand Musical Festival of the Lower Rhine will be this year held at Cologne, on the first and second days of Pentecost. The orchestra of more than 2,000 performers, under Henri Don, first chapel-master of the Cathedral

THE SACRED HARMONIC SOCIETY produced an oratorio, "The Death of Abel," by Mr. Perry, the leader of their society, on the 17th. The work was well received, but the room was far from full.

MR. MAINZER is still in Edinburgh and is about to proceed to the Highlands for the formation of classes. The good folk of Scotland are in hopes to determine Mr. Mainzer to remain amongst them even should he not be a successful candidate for the Edinburgh professorship of music.

There is a new oratorio, "The Deliverance of Israel from Babylon," which is being published in monthly parts. The music is by an Englishman, Mr. William Jackson, of Masham. This is a bold undertaking for a young musician, but judging from the works which he has formerly published, one which he will creditably complete.

At the ANCIENT CONCERTS during the last month, the following choral works have been produced.

*Under the Direction of Earl Howe.*

- Chorus, "Gloria in Excelsis"..... Hummel.  
 Chorale, "O magnify the Lord," (1597)... Eccard.  
 Chorus, "Hark! the Angels' voice"..... Himmel.  
 "The dead shall live"..... Handel.  
 "Gird on thy sword" (Saul).... Handel.

*Under the Direction of Prince Albert.*

- Chorale, (1544)..... I. S. Bach.  
 Quartett and Chorus, "Qui fredde sta"... Graun.  
 Chorus, "He rebuked the Red Sea"..... Handel.  
 Motett, "Ave Verum"..... Mozart.  
 Selection from Twelfth Mass "Kyrie and Gloria"..... Mozart.

*Under the Direction of Lord Cawdor.*

- Aria and Coro, "Qui presso al mio Gesu" I. S. Bach.  
 "Magnificat"..... Mozart.  
 Chorus, "Ye sons of Israel," (Joshua).... Handel.  
 Coro, "Non sdegnare"..... Gluck.  
 Chorus, "How excellent," (Saul)..... Handel.

*Under the Direction of the Duke of Cambridge.*

- Coronation anthem, "The King shall".... Handel.  
 Selection from Mass in C..... Cherubini.  
 Chorus, "Immortal Lord"..... Handel.  
 Chorus, "The many rend the skies"..... Handel.  
 Chorus, "O, sing praises"..... I. S. Bach.

THE HABITS OF PROFESSED MUSICIANS.—Most men who have been remarkable for longevity have been fond of music. Professed musicians, with all their eccentricities and their constant residence in great cities, free living and late hours, will be found to have the advantage over persons of every other profession. It is an exhilarating recreation, that always furnishes company in solitude, relieves weariness, and dispels gloomy thoughts. Instances of suicide amongst musicians are comparatively very rare: although some have met with sad reverses, yet scarcely can an instance be found of cruelty remaining in the breast of a real musician—his soul is all harmony. I could never

bring myself to encourage a father to chide his son for losing his time at a musical instrument. I like the simplicity of Lavater's maxim—"Keep at least three paces from him who hates bread, music, and the voice of a child."—*Musical World.*

Mr. George Cooper, organist of St. Sepulchre's, has been appointed "organist and singing master" at Christ's Hospital.

CHORAL FUND.—The annual concert of this institution took place on the 24th. We understand that fourteen widows, independently of orphans, are now receiving support from its funds; pensions are also granted to many of its infirm and afflicted members.

ROME.—They are about to erect a monument in that city to Palestrina, the regenerator of the religious music of the sixteenth century.

HAYDN AND SHERIDAN.—During the peace of Amiens, Sheridan and Haydn were rival aspirants to the honour of a seat in the National Institute of France. Haydn being the successful candidate, Sheridan publicly expressed his indignation at the choice the Institute had made. Haydn, when he heard how ill the orator bore his disappointment, sent him a letter of consolation, in which he begged him to consider that it was no wonder a German composer should have made a more acceptable overture than a British senator—*Maestro.*

OXFORD FESTIVAL.—Great exertions are being made to render the approaching musical festival at Oxford, a most imposing and brilliant one. Sir H. R. Bishop has engaged many of the most eminent vocal and instrumental performers now in England. Handel's *Messiah* will, we believe, be the only complete sacred composition performed.

THALBERG has announced a morning concert, for Tuesday, May 28th, at the Hanover Square Rooms.

SABILLA NOVELLO gives an operatic performance and concert at the Princess's Theatre, on the 30th of May, in which she will be assisted by Sivioli and a host of talent.

SACRED HARMONIC SOCIETY.—The Creation was performed on the 31st instant; principal vocalists, Madame Caradori Allan, Hobbs, and Staudigl.

ROYAL SOCIETY OF MUSICIANS.—Handel's *Messiah* will be performed for the benefit of this highly useful Society on Wednesday, June 5, by the eminent talent engaged at the Ancient Concerts.

DR. CALCOTT'S CELEBRATED TRIO.—Dr Callcott's well known trio to the beautiful words "Forgive, blest shade, the tributary tear," is said to have been composed while on a visit to the Isle of Wight. Certain it is that the words were taken from an epitaph on the tomb of Mrs. Berry, in Brading, in the same island, not far distant from St. John's, and may be seen in the churchyard to this day. The poet's name is entirely unknown. Dr. Callcott's music is admirably adapted to the words. He seems to have been sensibly alive to the pathos so happily expressed therein; and it is not too much to say, he hath conferred an immortality on the poet's verse by enshrining it in one of the emanations of his refined and creative genius.—*Vide "Brettel's Hand-book to the Isle of Wight."*

CONCERTS FOR THE CURRENT MONTH.

- May 30. Miss Sabilla Novello, Evening, Princess Theatre  
M. Mühlenfeldts, Evening, Princess Concert Room  
Mrs. Anderson, Morning, Opera Concert Room  
31. Creation, Evening, Exeter Hall  
Miss Byfield, Evening, Marylebone Institution  
June 1. Moscheles and Ernst, Morning, Hanover-square  
3. *Messiah*, Morning, Hanover-square  
Fifth Societa Armonica, Evening, Hanover-sq  
4. Blagrove's 2nd, Evening, 18, Mortimer-st.  
5. *Messiah*, Evening, Hanover-square  
6. *Alexander's Feast*, Hanover-square  
7. John Parry, Evening, Hanover-square  
Macfarren and Davison's 3rd, Evening, Princess' Concert Room  
10. Mme. Duleken, Morning, Opera Concert Room  
Sixth Philharmonic, Evening, Hanover-square  
11. Marras, Morning, Hanover-square  
Miss Burfield, Evening, Hanover-square  
12. Case and Blagrove, Evening, Hanover-square.  
13. Cipriani Potter, Morning, Hanover-square  
14. Benedict's, Morning, Opera House  
18. Blagrove's 3rd, Evening, 18, Mortimer-street.  
21. Sixth Societa Armonica, Evening, Hanover-sq.  
24. Mr. and Mrs. Seguin, Morning, Hanover sq.  
Seventh Philharmonic, Evening, Hanover-sq.  
25. Sterndale Bennett, Evening  
27. Francois Cramer, Morning, Hanover-square

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Volumes 17 to 34 contain MOZART'S MASSES, with the Accompaniment, by VINCENT NOVELLO.—No. 1, 3s. 6d.; 2, 3s. 6d.; 3, 3s. 6d.; 4, 3s.; 5, 3s.; 6, 3s. 6d.; 7, 3s. 6d.; 8, 2s. 12, 8s. 6d.

Volume 35, SPOHR'S "LAST JUDGMENT," an Oratorio, the Accompaniment by VINCENT NOVELLO, price 7s. 6d.

Volume 36, WEBBE'S ANTIPHONS AND MOTETS, (first published in 1792), with separate Accompaniment, by VINCENT NOVELLO, price 7s.

TO BE CONTINUED.

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A HYMN OF PRAISE.—(Lobgesang) First Symphonia Cantata for Voices and Instruments, arranged with an Accompaniment for the Pianoforte, by the Author, 21s.—The separate Vocal Parts, 8s.; Orchestral Parts, 70s.; The full Score, ; Arranged as a Duet for Pianoforte,

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"AS THE HART PANTS."—The 42nd Psalm for Soprano Solo, and Chorus, arranged with an Accompaniment for the Pianoforte by the Author, Op. 42, 10s. The separate Vocal Parts, 5s.; Instrumental Parts, 15s.; the full Score, 18s.

"WHEN ISRAEL OUT OF EGYPT CAME."—The 114th Psalm, for Chorus, eight Voices and Instruments, arranged with an Accompaniment for the Piano by the Author, Op. 10s. The separate Vocal Parts, 8s.; Orchestral Parts, 10s.; the full score, 15s.

ST. PAUL, an Oratorio; the words selected from the Holy Scriptures, with an Accompaniment for the Pianoforte, arranged by the Author, Op. 36, 32s. The separate Vocal Parts, 20s. the separate Orchestral Parts, 70s.; the full Score, 80s.; the Choruses arranged as Duets for the Pianoforte, 18s.; in three Books, each, 6s.

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2. T. God on high be thanks . . . 1 6
4. And the many that believed . . . 1 6
6. Men, brethren, and fathers (Stephen's Song) . 2 0
7. Jerusalem, thou that killest the prophets . 1 6
8. Stone him to death (Chorus) . . . 2 0
11. Happy and blest are they . . . 2 0
12. Consume them all . . . 2 0
13. But the Lord is mindful of His own . . . 1 6
14. Sleepers, wake, a voice is calling (Chorale) . 1 0
18. O God, have mercy . . . 2 0

20. I praise thee, O Lord (Air and Chorus) . . . 2 6
25. Now we are ambassadors (Duet) . . . 1 0
26. How lovely are the messengers (Chorus) . . 2 0
27. I will sing of thy great mercies . . . 1 6
29. O thou the true and only light (Chorale) . . 1 0
30. But Paul and Barnabas . . . 2 0
31. For so hath the Lord (Duet) . . . 2 0
35. Oh! be gracious, ye immortals (Chorus) . . 2 0
36. Know ye not that ye are His temple . . . 2 0
40. Be thou faithful unto death (with Violoncello Obligato) 1 6
43. See what love hath the Father . . . 1 6

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# THE MUSICAL TIMES

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## ROYAL COLLEGE OF ORGANISTS.

The F.R.C.O. Examination will be held on July 17 (Paper work), 18, and 19 (Organ-playing); Distribution of Diplomas, July 20.

The A.R.C.O. Examination will be held on July 24 (Paper work), 25 and 26 (Organ-playing); Distribution of Diplomas, July 27.

Names of Candidates for the Midsummer Examinations are to be sent in on or before July 7.

July 24, at 8.—Prof. J. F. Bridge, Mus. Doc., will give his Lecture on "Musical Gestures," with Illustrations by the Westminster Abbey Choristers. Members and Friends are invited to attend, and will be supplied with tickets on application.

An Election for the Sir John Goss Scholarship, tenable for three years at the Royal Academy of Music from Michaelmas Term, 1894, will take place at the Royal College of Organists on July 28, at 11. Candidates must be Choir Boys under the age of 18. Applications must be sent in on or before July 21.

The Annual General Meeting will take place on July 31, at 8. The College Library is open daily from 10 to 5, and on Tuesdays and Thursdays from 7 to 9.

Members desiring practice on the College Organ may obtain particulars on application.

The large Hall, and sundry smaller rooms, may be hired for concerts, meetings, &c.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

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Warden and Licensed Lay Chaplain:

J. H. LEWIS, Mus. Doc., D.C.L.

A.C.C.G. and F.C.C.G. Diploma Examinations, July 3 and 4.

LECTURE.

Organists (Members) desiring appointments have a free use of the Register, which is open to the Clergy.

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The 1894 Calendar gives full particulars of the competitions, &c.; also contains a "Guide to Degrees and Diplomas in Music" (English and Foreign), with Academic Costume. Post-free, 14 stamps.

Past Examination Papers, 1s. per set.

For further particulars, read *The Church Musician*, and apply to Dr. Lewis, "Silvermead," Twickenham, S.W.

By Order of the Council.

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Part II. Opera or Operetta in Costume. To play an hour or an hour and a half.

## SUGGESTED PROGRAMME FOR A CHORAL SOCIETY.

Part I. A small Oratorio with Chorus.

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"Gabiella" (Emilio Pizzi), "Faust" (Gounod), "Philemon and Baucis" (Gounod) (by arrangement with Sir Augustus Harris), "Maritana" (Wallace), "Bohemian Girl" (Balfé), and most of the usual Oratorios, &c.

"Gabiella" (by Emilio Pizzi) has been played in COSTUME by Madame Adeline Patti in her last tour through America, and in London this season (*vide* Press opinions). The Garden Scene from "Faust" or "Philemon and Baucis" or "Maritana" or "Bohemian Girl" (without Chorus, but in Costume), is good for Second Part of a Ballad Concert.

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For Vacant Dates, Press Notices, Programmes, and particulars, address, Misses Tulloch, care of The Musical Exchange, 16, George Street, Hanover Square, London, W.; or, usual Concert Agents.

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## GUILD OF ORGANISTS.—Estd. 1887.—The

NEXT EXAMINATION for Certificate of Practical Musicianship and for Fellowship of the Guild (F. Gld. O.) will be held on Thursday, July 26. For Syllabus of Requirements and all particulars of the Guild, apply to Fred B. Townend, Hon. Sec., 4, Huggin Lane, Queen Victoria Street, London, E.C.

MR. W. C. AINLEY, Mus. Bac., Cantab. (1884), teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. New House, Miffield, Yorkshire.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1894.

### EXPLOSIVE OPERA.

THERE are few aspects of musical performances in which the development of the resources of the modern orchestra has brought about a greater change than that of dynamics. Nothing is of more frequent occurrence in musical criticism than allusions to sonority, volume of sound, or a conductor's control of dynamic gradations of tone. No doubt the effectiveness of music's appeal to the emotions is enhanced by this greater range of dynamic variety which is at the command of the modern composer, though there is considerable danger of its abuse even though a writer confines himself to the employment of none but strictly musical means. As Dr. Parry points out in his "Art of Music," climaxes of sound are often piled up in modern opera one after another without doing more than merely exciting the animal side of man's nature. And it was doubtless this truculent aspect of modern music that induced a famous professor of the *bel canto* to exclaim on hearing one of these works, "Chè bruta musica!" It is to be feared, however, to judge from the new departure which has been recently taken, that we are a long way from hearing the last word that modern music has to say in regard to dynamics. A new opera has just been produced at Covent Garden in which the composer has, to an extent never before attempted on the stage, adopted the device of reinforcing the sonority of the orchestra by non-musical sounds. In "La Navarraise" we have a story that is at once sombre, sensational, and realistic. The scenic effects are contrived with remarkable skill so as to bring home with the most vivid contrast the horrors of war and the beauties of nature. Of the music proper an account will be found in another column. But to the appeals to the senses which rest on beautiful scenery, impressive singing, and sonorous orchestration there yet remains to be added a most potent element in the sum total. We refer to the tremendous fusillade in the opening scene, and the even more tremendous cannonade at the beginning of the second act. Visitors to the Naval Exhibition at Chelsea, a few years back, will remember those exceedingly ingenious, but very noisy night attacks so realistically carried out in the arena. The shooting in "La Navarraise" is not so prolonged, but it is even

more startling, as the gunners are out of sight and the audience are therefore deprived of any ocular warning as to what is in store for them. As a writer in the *Sunday Times* most justly remarks: "For an equivalent amount of sensation in the time [the whole opera only lasts fifty minutes] it would be impossible to find a parallel in anything but a Drury Lane or Adelphi melodrama. The roar of cannon and rattle of musketry that went on for some minutes after the curtain rose on Wednesday irresistibly called to mind the memorable fight wherein the Maxim guns figured in 'A Life of Pleasure'; nor was it the less terrific because it was not seen as well as heard." The critic omits to mention another most pungent factor in the aggregate of sensations which the spectator has to face in "La Navarraise": we refer to the smoke and the smell of gunpowder. In short, it is a piece which appeals not only to the eyes and ears, but to the nose as well. Spontini, after hearing a performance of Berlioz's "Symphonie Funèbre et Triomphale," congratulated the composer on his *musique ébranlante*. The epithet was certainly well deserved, but it is even more appropriate and applicable to the operatic ordnance of M. Massenet.

For our own part, at the risk of being called pedantic and out of touch with modern tendencies, we find it impossible to welcome with enthusiasm this latest development of operatic realism in which the "massing of sonorities" is reinforced, not by stage thunder, as in the last act of "Rigoletto," but by the roar of artillery. Of course we shall be told that there is nothing intrinsically new in the device, and to a certain extent the objection may be maintained. The employment of firearms in opera is as old as the century, while in non-operatic works, especially of a festal nature, exuberant composers, particularly of the Transatlantic school, have often had recourse to explosive means by way of accentuating climax. A story is told of a historic performance of the British Army Quadrilles in Manchester, at which a small cannon was discharged at the back of the hall, with the untoward result that the entire audience evacuated the building to avoid being suffocated by the villainous saltpetre. Many similar instances might be multiplied. But a difference in degree may often amount to a difference in kind. Between the single shot in "Carmen," for instance, and the cannonading in "La Navarraise," there is difference so wide that the two cases cannot be fairly referred to in the same category. At any rate, M. Massenet holds the record for the moment. The question is how long will he be permitted to enjoy the privilege of being the composer who has made the acutest impression on the tympanum of the musical world?

In this connection it may not be amiss to quote a saying of Moritz Hauptmann's: "The worst of over-seasoning," he remarks, "is that

it vitiates the taste; purity seems vapid by comparison. We get accustomed to anything, and it may become second nature to walk on stilts." The "record-breaking" mania would seem to have infected the world of Art as well as that of athletics. Composers, like painters and novelists, are consumed with the desire not so much to captivate their public as, in the expressive cant phrase of the day, to make it "sit up." And in the endeavour to attain this end such means as those which we have discussed in the foregoing remarks are employed with results which, though undoubtedly startling, can hardly be pronounced altogether satisfactory. What Dr. Parry, in the book from which we have quoted above, remarks of the orchestra of Berlioz, is singularly appropriate to the sensationalism of his successors: "Though it makes a great noise, and works on the raw impressionable side of human creatures, and excites them to an abnormal degree, the effect it produces is not really so imposing as that of things which make much less show—for instance, the opening of Beethoven's B flat Symphony, which requires only seven different instruments to play it, and is all *pianissimo*."

Cannon are all very well on the field of battle, or at manœuvres or a review; but on the operatic stage they add a new terror to life and bid fair to supplant the sovereignty of harmony by the dominion of din.

#### FROM MY STUDY.

THE reader now has before him a charming portrait of the late Mrs. Anderson, regarding whose personality and powers the present generation knows nothing save by repute. A hundred and five years have passed since this pianist and professor was born, yet it seems only a little while ago that those who knew her sometimes recognised at entertainments and in society the venerable figure of the Queen's music mistress, and were conscious of looking upon a survival, not only of a past age, but of decaying, or already vanished artistic tastes and methods. Mrs. Anderson, it should be remembered, was a product of the last century.

To Bath belongs the credit of having given birth to the subject of these remarks. The city of Loder and Field has other such distinctions, and no wonder, for if a musical spirit could not be engendered there, in that some time resort of cultured society, and happy hunting-ground of accomplished professionals, where could one expect to find it?

Fair city of the sun! who sit'st secure  
In smiling beauty o'er the glittering vale,  
Where willowy Avon winds its waters pure,  
Fraught with the fragrance of the Western gale—  
Compelled by thee, Disease forsakes its pale  
And sickly victim, while Despair, that clings  
In viperous foldings, can no more assail,—  
Scared by the presence of thy healthful springs;  
But round thee Joy and Peace spread their empurpled wings.

Visitors to Bath a century ago were not all, nor even in large proportion, "pale and sickly victims." Read what Mr. Simkin Barnard wrote to his lady mother:

Of all the gay places the world can afford,  
By gentle and simple for pastime adored,  
Fine balls and fine concerts, fine buildings and springs,  
Fine walks and fine views, and a thousand fine things  
(Not to mention the sweet situation and air),  
What place, my dear mother, with Bath can compare?

The city was in its ripened glory when a girl-child was born to John Philpot, a professor and seller of music. John, it may be supposed, was a good deal mixed up with the abounding concerts that helped to cheer visitors during the season, and it is no less easy to imagine that his daughter, Lucy, enjoyed ample opportunities of deriving benefit from them. At any rate, her musical tastes flourished amain; impelling her towards the pianoforte as a means of expression. But John Philpot does not appear to have discerned the capacity of his child, or, if he did, was too careless to see about its cultivation. Thus it happened that Lucy had no regular tuition; some occasional lessons from a relative being all the help afforded her. The girl, however, was fortunate in the guidance of her own native taste and quickness of perception. Without their knowing it, she sat at the feet of all the distinguished pianists who visited Bath, picking up hints from one and another till, in the end, she herself became a performer and was encouraged to adopt music as a profession. After some years, Miss Philpot's state of health made necessary a change from the enervating atmosphere of her native city. She then settled in London: rapidly coming to the front even against the keen competition of metropolitan life. At the age of thirty-one—that is to say, in 1820—she married George Frederic Anderson, then an orchestral violinist of repute, afterwards "Master of the Queen's Musick." Mrs. Anderson, like her husband, had a long and close connection with the Court, being first appointed professor of the pianoforte to the Princess Victoria, and afterwards to Queen Victoria's daughters. This, of course, implied the highest rank in her profession. In July, 1822, Mrs. Anderson played at a Concert of the Philharmonic Society, on that occasion being the pioneer of her sex. The work she took in hand was a new Concerto by Hummel. "Mrs. A.," said the *Musical Magazine* (and this is all it did say), "is to be esteemed a very fine performer, but, from some of those unaccountable chances which attend public exhibitions, her merits were not appreciated." Probably the engagement of a female pianist was resented, and almost certainly the artist suffered for having the misfortune to be an Englishwoman. It is worthy of note that another Bath pianist, John Field, appeared at the Philharmonic Concerts in the same season.

For a sympathetic sketch of Johann Ludwig Dussek's career, readers should turn to Grove's



"Dictionary of Music and Musicians," where they will find one from the pen of the late J. W. Davison, an ardent admirer of the composer-pianist. No one plays Dussek in public since Madame Arabella Goddard ceased to do platform work, but his music remains in the hands of all who admire elegance, grace, and beauty, even when they do not wear the garb of to-day. He was once accounted a great man by persons well able to judge. Joseph Haydn, writing to Dussek's father, remarked: "You have one of the most upright, moral, and, in music, most eminent of men for a son." Spohr

describes his playing as "real artistic perfection." Rellstab credits him with having accomplished "a vast deal more for the elevation of the pianoforte than most of his contemporaries." Fétis, noticing some performances by Dussek in Paris, said: "The broad and noble style of this artist, his method of singing on an instrument which possessed no sustained sounds, the neatness, delicacy and brilliancy of his play, in short, procured him a triumph of which there had been no previous example." Thayer quotes: "Dussek, the man of genius, the richly endowed and solidly trained artist, was known, honoured, and loved by the entire musical world. . . . He has done nearly as much as Haydn, and probably not less than Mozart, to make German music known and respected in other

lands" (this remark refers to the state of things eighty years ago). "As a virtuoso, he is unanimously placed in the very foremost rank. In rapidity and sureness of execution, in mastery of the greatest difficulties, it would be hard to find a pianist who surpassed him." Finally, there is the evidence of Thomaschek: "His fingers were like a company of ten singers, endowed with equal executive powers, and able to produce with the utmost perfection whatever their director could require." It is added: "Dussek was the first who placed his instrument sideways upon the platform, in which our pianoforte heroes now all follow him, though they may have

no very interesting profile to exhibit." No one claims for Dussek as a composer the rank of a great master. Said Mendelssohn to Davison on one occasion: "He was a prodigal." This Davison explains as follows: "Dussek, who failed for want of striving to make the most of the endowments of nature, might have become a musician of the highest acquirements had the case been otherwise. He squandered away melody as a spendthrift would squander away money, not pausing for an instant to consider its value if put out to



interest. It is sad to reflect upon the number of genuine melodies that, coming so readily from his pen, were left, as Sancho Panza would say, as 'bare as they were born,' though almost every one of them might have been developed into something lasting and beautiful." It is this wild abundance of melody which makes Dussek's music, his pianoforte sonatas especially, engaging. The natural eloquence is so great, the art so naïve that one feels in presence of a delightful child. In this Dussek had some affinity with Schubert, who, however, was vastly superior in imagination and musical feeling. Dussek was born at Czeslau, Bohemia, February 9, 1761, and died at St. Germain-en-



Laye, France, March 20, 1812. The highest opus figure of his works is seventy-seven, but there are many others not in the numbered list.

With the portraits of Mrs. Anderson and Dussek is now given a reproduction of a lithograph, itself a reproduction of a painting by Friehuber, who represents himself, on the left of the group, in a sentimental and meditative attitude. I find no mention of Friehuber in Champlin and Perkins' "Cyclopædia of Painters and Paintings," but the evidence of this work goes to show that at least he could turn out good portraits. Liszt, the central figure with

the aspect of the man, and the tricks à la Paganini, with which he excited general wonder. Paganini, it should be said, was this great violinist's hero. When young, he followed the Italian master from town to town like his shadow, ever studying his manner and execution, till at last he grew, as far as that was possible, into the same image. Ernst appeared in London in 1844—the Joachim year—and played at the Philharmonic Concerts with such success that he became an annual visitor to our shores, at last taking up his residence here. Unhappily, like Paganini, he had but poor health. For some time before his retirement he discharged

public duties with difficulty, and appealed by his physical aspect as much to the sympathy of his audience as by his performances to their admiration. Ernst, while a great artist, was very much a virtuoso, and sometimes abused his gifts by executing farmyard imitations, and such like, in order to catch the voices of the vulgar. "Ernst's playing," says one of his biographers, "was distinguished by great boldness in the execution of technical difficulties of the most hazardous character. . . . But it must not be supposed that he was a mere virtuoso. Ernst was a thorough musician, and although critics have found fault with his reading of classical music, on the other hand very competent judges have pronounced him to have been an excellent quartet-player." Born at Brünn in 1814, this violinist died at Nice in 1865.

The two men in the background of the picture are Berlioz and Czerny. Taking the Berlioz portrait as



the long hair, velvet coat, and upturned face, is an admirable likeness, judging by other portraits of the master at about the same age. The attitude, however, may be too affected; too much in the nature of a studied posture. There is no evidence to show that the great pianist indulged in such a very elementary method of being interesting. He did not need it, and was too much of an artist to stoop to trickery. Otherwise, there can be no doubt that this is an excellent presentment of Liszt as he appeared amongst his friends when in the flower of his age. Ernst, who has a place on the right of the picture, passed away thirty years ago, but many surviving amateurs recollect his appearances in London and can vividly recall

correct, the eccentric French master was not then the striking figure he afterwards became. There was less suggestion of the eagle about him. His appearance in a group with Liszt is quite appropriate. They were on the best of terms, being mutually attracted, each by a brilliancy equal to, yet differing from his own. Biographical details of Berlioz would here be quite superfluous.

Carl Czerny stands among the younger men as in some sort a link between them and the giants of the classical age. He was born in 1791, twenty years before his pupil, Liszt, twenty-three years earlier than Ernst, and twelve years in advance of Berlioz. In this way he was as great as any of them. That



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way did not include figuring before the public. Czerny's sensitiveness and love of retirement led him, at an early age, to abandon Concert performances, and devote himself to composition and teaching. How laboriously he worked in both departments of his art! His printed productions are nearly 1,000 in number, and include 24 masses, with 300 graduales and offertories, and his catalogue runs up to Op. 798! Yet all, save certain teaching pieces and a few arrangements, are as dead as last year's oak-leaves, and the gigantic efforts expended upon them led, comparatively speaking, to nothing. "He weakened his creative powers," says a writer, "by over-production, and the effect has been that the host of lesser works have involved the really good ones in undeserved forgetfulness." Personally, Czerny seems to have been a loveable man. It is said of him that he was "modest and simple in his manner of life, courteous and friendly in his behaviour, just and kindly in his judgment on matters of art, and helpful to all young artists who came in his way. His disposition was so gentle that he shrank from a harsh or coarse word, even spoken in jest, which was partly the cause of his living so much in retirement."

Reference was made in last month's *MUSICAL TIMES* to the some-while practice of mounting sentries on the stage when Majesty visited the Opera in state. *Apropos* I read in a pamphlet, entitled "Odds and Ends about Covent Garden," published in the interest of Evans's Supper and Music Rooms: "About 1750, soldiers stood on the stage in silver-laced hats, long skirts and swords, with their arms placed horizontally, not down as now. When the King came the Beefeaters took their stations. The soldiers who stood upon the stage withdrew when a pantomime was performed." From this it would seem that stage sentries were regularly posted.

In the *Guardian* of April 2, 1713, the following paragraph may be read: "It was a cause of great sorrow and melancholy to me some nights ago to see a crowd in the habits of the gentry of England stupid to the noblest sentiments we have. The circumstance happened in the scene of distress between Piercy and Ann Bullin. One of the sentinels who stood on the stage to prevent the disorders which the most unmanly race of young men that were ever seen in any age frequently raise in public assemblies, upon *Piercy's* beseeching to be heard, burst into tears, upon which the greater part of the audience fell into a loud and ignorant laughter, which others, who were touched with the liberal compassion in the poor fellow, could hardly suppress by their clapping. But the man, without the least confusion or shame in his countenance for what had happened, wiped away the tears and was still intent upon the play. The distress still rising, the soldier was so much moved that he was obliged to turn

his face from the audience, to their no small merriment. Piercy had the gallantry to take notice of his honest heart, and, I am told, gave him a crown to help him in his affliction. It is certain this poor fellow, in his humble condition, had such a lively compassion as a soul unwedded to the world; were it otherwise, gay lights and dresses, with the appearance of people of fashion and wealth, to which his fortune could not be familiar, would have taken up all his attention and admiration." Truly a pretty glimpse of Thomas Atkins 180 years ago.

The practice of admitting spectators to the stage was of old-standing even in 1713. Thus Lenton in his "Young Gallant's Whirligig" (1629):

This golden ass, in this hard iron age,  
Aspireth now to sit upon the stage;  
Looks round about, then views his glorious self,  
Throws money here and there, swearing hang pelf,  
As if the splendour of his mightiness  
Should never see worse days, nor feel distress.

A three-legged stool was all the accommodation provided for the stage dandies, and was charged sixpence (subsequently a shilling) extra. This stool each man carried in his hand on to the stage. When the supply was exhausted, the gallants stood about or lay down upon the rushes with which the boards were then strewn. The roystering blades were often disorderly. In the time of Charles II., matters reached such a pitch that the King intervened, and issued an order in the following terms: "Whereas complaint hath been made unto us of great disorders in the Attiring-house (through which admittance was gained to the stage) of the Theatre of our dearest brother the Duke of York, under the government of our trusty and well-beloved Sir Wm. Davenant, by the resort of persons thither to the hindrance of the actors and interruption of the scenes. Our will and pleasure is that no person of what quality soever do presume to enter at the door of the Attiring-house, but such only as do belong to the Company and are employed by them. Requiring the guards attending there, and all whom it may concern, to see that obedience be given hereunto," &c. This order, as we have seen, was not enforced in 1713. At the time of the "Beggars' Opera" seats were provided at the wings for "quality." According to the evidence of Hogarth's picture, these were something like church choir-stalls, rising in tiers one above another. X.

#### S. S. WESLEY'S ORGAN COMPOSITIONS.



CONSIDERABLE interest having been aroused by the publication by Messrs. Novello, Ewer and Co. of a new edition of certain important compositions for the organ by S. S. Wesley, the following remarks by the Editor of the series, Dr. G. M. Garrett, will,

we are sure, be welcome to our readers. To organists they will certainly need no recommendation.

In any consideration of the value and importance of Samuel Sebastian Wesley's compositions for the instrument on which he was admitted to be one of the greatest performers of his time, regard must be had to the condition of organ music, and the capabilities of the organs of the period. As to the latter, it must be remembered that the days of "short octaves," "sticker couplers," and "pull down" pedals had by no means passed away. Even in comparatively new organs of the time, not less diversity of touch than of compass was to be found. In my own days of pupillage I had to play on three organs, respectively of "G," "F," and "C" manuals, and each having different pedal compass, *pro rata*! Even where a pedal stop was to be found, it was commonly a single one, and probably a great "booming" double diapason, slow of speech! Both manual and pedal "action" was woefully heavy and irregular; and it would have been difficult to say whether any prolonged performance on the "Gt. organ Full, with Trumpet and Sw. Coup." was more distressing to the organist than to the bellows-blower! Pedal playing was, literally, in its infancy. The "voluntaries" of Stanley and Dupuis, with their right-hand excursions in the upper half of the manuals, and their "Solo Cornet Stop" effects, were still popular. The compositions of Thomas Adams, doubtless greatly superior, were highly esteemed by the more advanced school of organists, and are still of interest, as foreshadowing so clearly some of the characteristics of the style and manner of the later "French" writers—Léfebvre-Wély, for example. The Chevalier Neukomm, who appeared as a public performer in London in 1829, had written much for the organ, and played his own compositions chiefly. Some isolated movements here and there are sober and musicianly; but most of his works are disfigured by ridiculous attempts at realistic effect. Pedal stops "half-drawn," with a "clump" of notes in the Bass Manual, to imitate thunder; fearful and wonderful combinations of Mixtures and eight feet stops, to imitate lightning; other strange devices to imitate rain and hail; in short, a "whole bag of tricks"! Wesley, at this time nineteen years of age, resident in London (I believe he was then Organist of St. John's, Waterloo Road), in all probability may have listened to some of these notable achievements; but he did not imitate them! In fact, with the single exception of some of the more elaborate compositions of his father, the organ works of S. S. Wesley exhibit an advance in almost every really important musical respect which is simply marvellous. Doubtless the devotion of his distinguished father to the works of Sebastian Bach had its effect on the musical temperament of the son. It may be, and

probably is true, that we owe the Prelude and Fugue in C sharp minor to the "Bach" influence. But the same can hardly be said of the Andante in G, or the Larghetto in F sharp minor (Nos. 1 and 2 of the new series), these and others which might be named were absolutely new works. In charm of melody, in richness and novelty of harmony, and in legitimate "organ" character they still remain unsurpassed. In the last twenty years a very large quantity of most admirable organ music has been produced by English writers; but it may be doubted whether any of them have gone really farther, in the points above-named, than Wesley.

That works so intrinsically good should so long have remained little known seems, at first, surprising. But it must be remembered that with the single exception of the C sharp minor Prelude and Fugue, all Wesley's earlier organ works were written for a "G" or "F" organ, and that for some inscrutable reason Wesley never would alter them when the "C" manual and pedal board became general, and the "Pedal Organ" began to assume something like its proper proportion in the schemes of English Instruments. In later editions of the "Six Pieces" Wesley contented himself with the addition of a note: "N.B.—In organs of the German compass, use a 16-ft. stop and play an Octave higher"; but this direction was manifestly insufficient. The first half of it was easily followed; but the second involved a disturbance of the relative positions of the L.H. and Pedal notes, which would frequently have destroyed the effect which the composer evidently intended.

To the important matter of "registering" Wesley frequently paid little, if any, attention. In the original edition of the "First set of Three pieces for a Chamber Organ," the first movement, seven pages, has no suggestion of stops, or effects (excepting the "M.M. 112 = ) until the last page, when there are marks of "cres.," "dim.," "legato," and "p." The second movement is marked 120 =  but has no mark of any sort or kind which refers to "registering." The Fugue is similarly treated, and many other like examples might be quoted. Again, it is impossible to avoid admitting the fact that Wesley was not a careful editor! He frequently added very materially to the difficulty of reading and playing complicated passages by the way in which the notes were placed on the staves. In his volume of "Psalm Tunes" (mentioned below) it is odd to find in a second edition a tune which has three minims in a bar bearing the time-signature  $\text{C}$ , and the metres of some of the tunes incorrectly stated! "Accidentals" also were treated in a very eccentric fashion. It is evident that such conditions could hardly add to the probabilities of the general acceptance of the works. Players could not fairly be blamed if they did not perform music of which the composer had given them



no other means of knowing his intentions than the bare notes, and which they would have to re-arrange for an organ of different pedal compass to that for which they were printed. And the existence of these conditions has not made the task of re-editing less difficult or less anxious. I have endeavoured (1) to alter the text as little as possible; (2) to adhere closely, in suggesting "registering" and other effects, to my remembrance of Wesley's own treatment of these works, and to the advice of some of those who, as Wesley's pupils, enjoyed a like advantage; and here I have gratefully to acknowledge the valuable assistance I have received from Dr. G. B. Arnold, Dr. F. E. Gladstone, Mr. T. Aylward, and Mr. Kendrick Pyne.

In one instance I have felt it desirable to "re-cast" an entire movement. The "Choral Song" was, practically, written for the piano-forte. The right hand contained the harmonies in the principal subject, and the left hand, for the most part, only an octave bass. I have re-written the movement, but retained all the original harmonies.

Some account of the principal works included in the new edition may not be without interest. Of the C sharp minor Prelude and Fugue there are in existence two distinct versions. The first, which was probably one of Wesley's earliest organ works (as "The Wilderness" was one of his first anthems), was published, in upright form, with the following title:—"A Studio for the Organ, exemplified in a series of Exercises in the Strict and Free Styles, intended as Voluntaries for the use of Organists. Composed and Inscribed to Vincent Novello, Esq., by Samuel Sebastian Wesley. No. 1." The publisher was J. Dean, 148, New Bond Street, London. It may be noted as a singular coincidence that both Wesley and his publisher found their way to Winchester in later years; Wesley as Organist of the Cathedral and College, and Dean (who gave up his publishing business) as Station Master on the London and South-Western Railway. "No. 1" had no successor. It was not unnoticed, however, for a German organist, "C. F. Becker," included it in a collection of high-class compositions of which he was the editor. Becker appended to his version the note "Nach einer gestochenen Ausgabe, London, 1800"; which, as Wesley was born in 1810, is sufficiently startling. But this was not the *most* startling circumstance. Becker was good enough to re-write the Fugue! He disregarded altogether Wesley's treatment of the Pedal part, and, after the first thirteen bars, kept the Pedals "going" (with two rests of only twelve bars) throughout.

Some years after this Wesley printed a second version of the work. He lengthened the Prelude from twenty-six bars to forty-four, and altered the Fugue considerably, omitting altogether the episode in C sharp major. Opinions vary, amongst capable judges, as to the respective

merits of the two versions. It must, however, be remembered that the second version was, in the composer's opinion, necessary; and it is reasonable to suppose that it was the result of mature consideration. Both versions are now published. The Fugue, in both editions, is directed to be played "Full, without Reeds." I have ventured to append to the copies a suggestion of different treatment, as the character of the subject seems to me to justify rather soft than loud effect, until the majestic and masterly quadruple entrance of the subject near the close of the Fugue.

The two sets of "Three Pieces for a Chamber Organ," dedicated to Lady Acland, were probably written during Dr. Wesley's residence in Exeter, 1835-42. He was then frequently at Killerton, Sir Thomas Dyke Acland's residence, and played on an organ in the house, of which Sir T. D. Acland's kindness enables me to give the following particulars. It was an "F" organ, at first having only one manual; but a second manual and some Pedal pipes were added about Wesley's time. It contained Open and Stopped Diapasons, Dulciana, Flute, Principal 12th, 15th, Sesquialtra, Cornet, Hautboy, Trumpet, and Double Diapason. The compass of this instrument accounts for the Pedal range of the *second* number of the First Set of Pieces; and possibly the fact of there having been at the time only one manual may account for the lack of "registering" before named. Supposing the additional manual to have been added between the production of the first and second sets, the full directions for "registering" which are given in No. 2 of the *second* set, the Larghetto in F sharp minor (perhaps the most generally known of all Wesley's organ works) would be accounted for. It may be noticed that in the original edition the melody is assigned to "Swell-Reed Solo," and the accompaniment to "Dulciana G.O.," while the variation is given (R.H.) to "Clari-bella or Stopped Diap., G.O.," and L.H. to "Swell Diap. and Prin." These combinations were obtainable in the organ above described. (I have called the movement Larghetto; but, as a matter of fact, it has, in the first edition, neither name nor metronomic sign.) I have always considered that the Andante in F (No. 5 of the new edition) is a complete illustration of Wesley's extraordinary technical power as a player. It demands clear, crisp, part-playing; the power of changing the position of the hand instantaneously and with certainty; and a touch of the closest and smoothest character. These were among Wesley's most notable qualities as a performer. They are illustrated also in No. 10 of the new edition—the Variations and Fugue on the National Anthem. This work, interesting as a specimen of the "bravura" solo organ piece of its time, can hardly rank as one of its composer's representative works. It is not, however, devoid of certain peculiarly "Wesley" an

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touches—notably the Pedal passages in Var. 3, Var. 6, and the bold and rapid changes of harmony on page 11.

Of the remaining numbers only one need be specially mentioned. The "Andante Cantabile" in G was written for performance at the Agricultural Hall. It shows that Wesley, though at that time no longer young, was quite "in touch" with the best effects which could be produced on a modern organ. It is, veritably, a gem. The original edition was printed in a four-stave score. This, however, was quite unnecessary, and I hope its reduction to the customary three-stave score will be the means of introducing a most lovely movement into general use.

Lastly, it remains to say a word or two regarding another of Wesley's early organ works—the "Selection of Psalm Tunes, adapted expressly to the English Organ with Pedals." (This was called "No. 1," and a No. 2 was announced, but never published.) These were published about the year 1838 in a single volume, and reached a second edition. They are now issued in separate parts, and I have altered the original sequence of the tunes with a view to making each part contain a specimen of their varied treatment, from the simplest four-part harmony on the manuals only to elaborate free treatment, with independent pedal. In the original edition, all the tunes selected had "interludes" between each verse. I have retained only those which appeared to me to be of the greatest interest, and I have omitted one or two tunes which were treated in an exactly similar way to others already there. I have ventured to add to the "Old 100th" (No. 12, new edition) a setting with the melody in the bass, from my own remembrance of hearing Wesley thus play it at Winchester; and to "Westminster" (No. 13) a somewhat similar arrangement. I believe that organ students will find in these tunes a most valuable and interesting set of studies.

## BEETHOVEN'S SKETCH BOOKS.

By J. S. SHEDLOCK, B.A.

SECOND SERIES (continued).

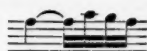
### NO. III.—THE CHORAL SYMPHONY.

BEETHOVEN made many Sketches for his Op. 125, and Nottebohm in his "Zweite Beethoveniana" devotes a long chapter to them. He was far from exhausting the mine, however, as seems evident from those we now present to our readers, which, with the exception of one or two—quoted from Nottebohm for the sake of the context—are here printed for the first time.

In a Sketch Book of fifty-five sheets, numbered O 36 in the Berlin Library, devoted principally to the choral, we come across:—



and—



As usual, Beethoven seems to see a long way ahead, for we have—



the approach to the *Coda* of the first movement, but not, as yet, possessing the intensity of rhythm of the printed passage.

Suddenly we meet with the following, standing alone on the first two staves of a page—



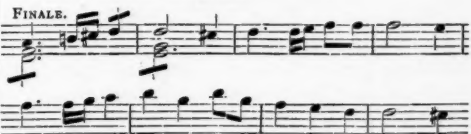
(which certainly bears relationship to the *Agnus Dei* of the Second Mass), followed by a canonic working of the figure mentioned above—



All of a sudden we find the master at work on the slow movement—



Soon afterwards comes—



underneath which is written in pencil, "Vor der Freude." But of his plans with regard to a *Finale* we shall soon again have an opportunity of speaking. Beethoven now returns to the first movement. Above a sketch of the opening bars we find, with the notes in pencil and the three strokes in ink—



This opening much occupied his thoughts. In another place he wrote over the same notes with two strokes:

"Anfangs vielleicht auch Triolen."

Such small details are the sign of a great master.

But soon he seems to be looking ahead, and forming plans for the other movements. We have—



What this was meant for it is difficult to say—perhaps for the slow movement. The following, if compared with the opening bars of the *Adagio*, is interesting—



Next we have—



and then—



All these are on the same page, and from them we learn how Beethoven seemed to have visions more or less distinct of the various movements. Later on, after many sketches for the first movement, we get another glimpse of the *Adagio*—



The opening of the above recalls the theme of the slow movement of the *Sonate Pathétique* (Op. 13), but the reminiscence was probably an unconscious one. The melodic progression of the second bar and three-quarters of the third is, anyhow, common to both themes.

Nottebohm, in his "*Zweite Beethoveniana*" (p. 177), quotes a sketch, from some loose leaves, of the *Adagio* of the Ninth Symphony, commencing thus—



This begins in the same way as our example, but the bars which follow conclusively show that Beethoven was occupied with the slow movement of the Choral.

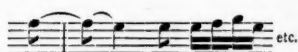
The above sketch is in pencil; underneath it we have the following interesting bars in ink—



Then the master seems to be uncertain. There is a sketch for an *Introducio* in G minor, but, underneath, the above theme with the following remark:

"Variationen oder erster Theil in d moll."

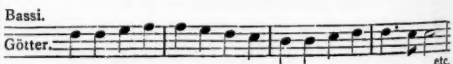
Further, on the same page, a scheme for an *Alla marcia*; also the familiar phrase—



marked *alla Menuetto*. Here the opening quaver and tie are in pencil, but the rest of the sketch is in ink. We soon come to a sketch of the *Scherzo*, approaching closely to the printed version, and then to—



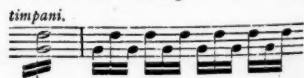
But suddenly there comes a change over the spirit of the composer's dream. We have—



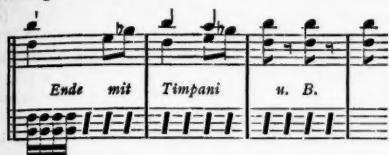
with further sketches and words. But he returns to the slow movement—



and we see foreshadowings of the *Coda*—



The end, indeed, was much in his thoughts; in another place we find—



and on the previous page, before some notes, he writes:

"Zum Ende des Adagios."

The following sketches are well worth quoting—



Then Beethoven returns to the *Scherzo*. It seems as if he would never get the theme into proper shape. Here is another attempt—



and we catch a glimpse of the Trio—



But in another book (W. 30) the same is written out, with the last two bars thus—



At last we have—



with a wildly written *Anfang* under it.

At the top of one page Beethoven has written in pencil:

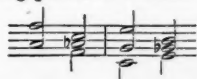
"Morgen Stund hat Gold im Mund"  
(Morning hours, golden hours)

an excellent proverb for composers who love to burn the midnight oil.

Later on, after some sketches for a vocal *Finale*, we have—



The following pathetic chords—



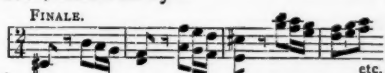
have the figures 1000 written over them, often used by Beethoven, and evidently some special private mark of his own.

Then follow workings for the *Adagio*—



A page with sketches for a vocal *Finale* is, however, followed by—

FINALE.



Beethoven seems, as yet, not to have made up his mind. In another Sketch Book (U. 20) we find—

*Finale der sinfonie in D moll.*  
*Presto.*



How undecided the composer seems to have been! Even in a very late Sketch Book (written with pencil), devoted entirely to the Choral Symphony, after long workings for the vocal part, we find, just at the end—



part of a sketch for a *Finale instrumentale*.

Under some sketches for the *Adagio* theme there is written:—

"Oder gleich in g der 3 sehr moderat."

This hinting at keys while, as yet, the principal theme was in embryonic form, is very remarkable. Again we plunge suddenly into sketches for the vocal music. The following—



ü - ber Stern - en muss er woh - nen

shows an approach to the printed version, but has not its mystic state of expectancy.

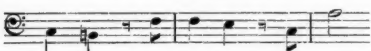
Here is an interesting specimen of the master "making" music—



then, again, in a passage marked "*meilleur*," we have—



Here are sketches for the *Finale* :—



and—



In the printed version, the reminiscence of the heavenly melody of the *Adagio* is still further shortened.

In the top margin of one page of the Sketch Book we find—

28	56	18	18
28	56	40	50
56	56		

Was Beethoven counting bars or money?

In our first article of this series we omitted to state that the sketch of the "*Walzer pour le Clavier*" refers to the "*Ecossaise*," published in the Breitkopf and Härtel "*Beethoven Supplement*" (Series 25, No. 305, p. 366), with date 1825.

#### ORLANDO DI LASSO.

THE name of Orlando di Lasso, the tercentary of whose death is being celebrated this summer in Belgium and Bavaria, conveys but little meaning to the majority of English musicians and amateurs. The unfavourable opinion of him expressed by Burney and Baini has too often been received as beyond dispute; his works are not easily accessible for study, and his music is very rarely performed, so that to all except a few students he is looked on merely as the last representative of a school in which ingenuity too often took the place of inspiration. How unjust this estimate of the great Netherlandish master is, anyone who has even cursorily studied such of his compositions as have been reprinted will know. Without assigning to him so high a place as does Proske, who calls him a "universal genius," the more familiar Orlando di Lasso's music becomes, the higher will be the admiration for the extraordinary genius which the composer possessed. His fame, so widely spread in his own day, has been overshadowed in modern times by that of his great contemporary,

Palestrina; yet, apart from the wonderful melodic gift which the Roman master possessed in so high a degree, there is hardly any quality in Palestrina's music which is not to be found to an equal extent in that of Orlando di Lasso, while in a distinct feeling for dramatic effect, the Netherlander must certainly be looked upon as more a precursor of modern music than was his Italian contemporary. Among the enormous mass of his compositions—according to the estimate of one of his latest biographers, he composed 2,337 distinct works—there is scarcely any field which he left untouched. For pure loftiness of religious feeling the Penitential Psalms, written about 1560 for his patron, Albert V., have long been justly considered his masterpiece; in them, different as the style is, he approaches nearest to the spirit of Palestrina. In his numerous Chansons he displays the delicacy and verve of the French school; in his "*Deutsche Lieder*," with their rollicking humour and love of the good things of life, he is essentially German, while his Madrigals and Villanelle are as Italian in spirit as any of the hundreds of similar works which were published in such numbers by the Venetian printing-presses of the sixteenth century. His experiments in novel effects, especially in the use of chromatics, often recall similar attempts which are so remarkable in the works of John Bull, while the form of his Motets clearly shows him to be the artistic descendant of Josquin des Prés and the masters of the earlier Netherlandish school. His love for musical quips, such as the setting of the words "*Super flumina Babylonis illic sedimus et flevimus*," in which the whole text is spelt out, letter by letter and syllable by syllable; or the passage in "*Ave color vini clari*," where the skipping of fleas is represented by a sudden passage of demisemiquavers; or the imitation of a goose in "*Audite nova*," or of a hen in "*Es thut sich alles verkehren*," have often been noticed; but these passages are mere isolated examples of humour, and to lay too much stress upon them is to give a false idea of the real power and dignity of which he was capable. How much he was impressed by his texts may be seen by his treatment of the Penitential Psalms, by many of his 180 Magnificats, by his fifty-one Masses, or by such masterly works as his Motets, "*Tristis est anima mea*," "*Iustorum animæ*," or the setting of that most impressive of mediæval sequences, "*Audi Tellus*." It is in these that the comparison of him to Michael Angelo—as of Palestrina to Raphael—is justified. Even in the domain of instrumental music, which was comparatively little cultivated in Italy and Germany in the sixteenth century, his two-part *Ricercari* are interesting, and it is a curious fact that of all his works, the volume in which these occur was the only one to be reprinted in England, twenty-one years after its first publication in Munich. As a man, Lasso is better known than almost any composer of his day. It was his good fortune to find in Albert V. and William V. patrons who thoroughly appreciated his worth and surrounded his life at their Court with all the worldly advantages which royal favour can bestow. With both sovereigns his letters show him to have been on terms of familiarity that did credit to patrons and musician alike. The glimpses which the Munich archives afford of Lasso are charming in the light they throw upon his simple and genial character. At one time his wife writes to the Duke in answer to some official command, because her husband has been playing tennis and is tired, while the composer adds a few lines in his own handwriting, saying how his home is the best in the world. At another Lasso takes the part of Pantaloon in an impromptu Court charade, and



wins great applause by the way in which he allows himself to be thrashed in very realistic fashion. His simple piety shows itself in a letter in which he says that his conscience will not let him keep the interest which the Duke had allowed him for a capital sum that he had placed in William V.'s hands, whereupon the latter took back the money but was careful to return it soon after to the composer as a gift. But the chief feature of his character was his unceasing love of work: "So long as God has given me good health, I may not be idle," was his favourite saying, and the motto engraved on a contemporary print of him is, "Pour repos, travail." His post as Master of the Ducal Chapel at Munich was no sinecure, but the mass of compositions he has left—shortly, it is to be hoped, to be made generally accessible by the complete edition projected by Dr. Haberl and Dr. Sandberger—is the best record of the unflinching industry and power of production which render him so interesting a figure among the great composers.

IN our correspondence columns will be found a letter from Mr. Cecil Torr, commenting on the remarks on the Hymn to Apollo in our Jubilee number, and criticising M. Reinach's transcript of the hymn. Alypius gives, p. 11, the following heading to the list of signs on that, and part of the succeeding page: "*Φρυγίων τρῶτον σημεῖα κατὰ τὸ διάτρονον γένος*" ("Signs of the Phrygian scale" according to the diatonic genus"), and on p. 32, the heading, "*Φρυγίων τρῶτον σημεῖα κατὰ τὸ χρωματικὸν γένος*" ("Signs of the Phrygian scale according to the chromatic genus"). All the vocal signs are common to both the diatonic and chromatic genus, except the sign for the highest note of each pycnum—therefore five notes out of eighteen. How then can Alypius be said not to "recognise a Phrygian scale as such"? The sign which has been translated A natural occurs as one of the five exceptions: it is the highest note of the pycnum of the uppermost tetrachord. Again, Mr. Torr says: "The conjunct tetrachord is not the same in Phrygian chromatics (*sic*) and Phrygian diatonics (*sic*)."<sup>\*</sup> We never said it was; but the sign translated as D flat happens to occur in the conjunct tetrachord in both genera. Mr. Torr seems to have been led away by some table, similar to that given in Gevaert, Vol. I., p. 444, in which a scale is arranged in alphabetical order, and to conclude from this that there must have been a note of separate pitch for every letter of the three alphabets, with the exception of the letters Π P Z, which he mentions. But this method of reasoning soon lands us in great confusion; for if it applies to the Phrygian scale, it must equally apply to all the other scales. It is true that in many cases (though not in all), the pycnum is noted by three successive letters of the alphabet, and that if we place these letters symmetrically at intervals of a third of a tone, we get precisely what Aristoxenus calls a "soft chromatic"; but Aristoxenus also mentions the *chroma hemiolion*, in which the notes of the pycnum are at the interval of three-eighths of a tone, the *enharmonic* genus in which the notes are at the interval of one-fourth of a tone, and the *chroma toniaion* or *syntonon*, which corresponds with our equal temperament, since the pycnum is formed by two semitones. Now, since Alypius only gives one kind of vocal notation for all four varieties of the pycnum, it is really impossible for us to say for certain which was used in any particular case; and we are compelled to choose the one which seems the most probable. At the time

this hymn was written, the enharmonic genus had ceased to be used. It is possible that the trained solo singers would still delight in the *nuances* of the *chroma hemiolion* and *chroma malakon*, but it is scarcely likely that the chorus singers would use any other than the easier and more natural *chroma toniaion*; and since this hymn was certainly sung by a chorus, we are perfectly justified in considering that the weight of probability points to the use of the last-mentioned variety.

IF Mr. Torr will turn to Aristides Quintilianus, p. 23, he will find what seems to us convincing proof of the truth of the contention of Westphal (Aristoxenus, p. 252; "Griechische Harmonik und Melopoie," 1886, p. 120, &c.); and Beller-mann ("Hymnen des Dionysius und Mesomedes," p. 4), that Aristoxenus used equal temperament; for he will there see a list of thirteen scales, the *proslambanomenos* or lowest note of each of which was placed a semitone higher than its predecessor; and we cannot see how this can possibly agree with the scale of twenty-one sounds to the octave suggested by Mr. Torr. It is very misleading to form a theory from a study of the notation alone, without reference to what is known from other sources. We have not space here to discuss the difficulties to which the former method of reasoning leads. Let us, however, as an example, apply the alphabetical test to the conjunct tetrachord of the Dorian scale, in the chromatic genus. The letters given by Alypius for the pycnum of this tetrachord are Ν Ο Π. Now, by Mr. Torr's method of reasoning, we cannot place these letters symmetrically at intervals of a third of a tone, for the letter Ξ is omitted between Ν and Ο, and there must therefore be a note between these letters. But what note? On the alphabetical principle, the interval Ο Π would be half Ν Ο, owing to the omission of Ξ between Ν and Ο, and this will produce no variety of pycnum that is described by ancient writers. The same kind of difficulty will be found in other intervals. Thus, in the Iastian scale, chromatic genus, four letters are omitted between *proslambanomenos* and *hypate hypaton*. Yet we know that this interval could only be a tone in all the genera (Gaudentius, p. 6). Would Mr. Torr propose to divide this tone into five symmetrical intervals?

MR. TORR complains of the transcript having assigned I and K to the same note. This is to do no more than to assign the names C sharp and D flat to the same sound in modern notation. To the Greek, a change from the conjunct to the disjunct system was a modulation, and having once modulated from the one system to the other, the notation of the new system would be adhered to until the return to the original system. If the "soft" chromatic tuning was used, K would be flatter than I by one-third of a tone. But K has to serve for the second highest note of the conjunct tetrachord in the *chroma toniaion*, the *chroma hemiolion*, and the *enharmonic* genus, as well as in the "soft" chromatic. If the Greeks had a name for every note in the possible varieties of tuning, why should they require to give four notes to the letter K? There never were twenty-one notes in the octave. If we are to count all the possible tunings of the moveable notes, we obtain something like thirty-two notes in the octave. But this the Greeks never did. They looked upon a scale as consisting of so many tetrachords which might be tuned in various ways. They had no general system giving a separate set of letters to each variety of tuning, and their notation never arrived at the symmetry suggested by Mr. Torr. The modern octave, C, C sharp, D flat, D, D sharp,

\* By scale here is meant *key*—i.e., the pitch of a series of notes—not mode.

E flat, E, E sharp, F flat, F, F sharp, G flat, G, G sharp, A flat, A, A sharp, B flat, B, B sharp, C, contains twenty-one names of notes, and every third letter represents a natural; but we use only thirteen sounds, and the presumption is that the Greeks did the same, at any rate in their choruses, as we have already mentioned. As to the date of the composition, if, as Mr. Torr suggests may be the case, it was composed long after 279 B.C., the probabilities are all the more in favour of the use of no intervals smaller than a semitone, since we know that even the chromatic genus gradually disappeared, and gave way to the supremacy of the diatonic.

In the *Allgemeine Musik-Zeitung*, of June 15, Dr. Heinrich Reimann is so exceedingly anxious to prove that M. Reinach's transcription of the Greek Hymn is wrong, both in rhythm and notes, that he is led into one or two absurdities. In the first place, he insists on using the enharmonic genus, which we know from Plutarch had been entirely abandoned in the time of Aristoxenus—i.e., about the epoch of the Macedonian conquest, some sixty years before this hymn could have been composed. In order to show the ancient "enharmonic diesis" (quarter-tone), he makes use of the ridiculous expedient of writing E flat in the vocal part and D sharp in the accompaniment! In the second place, he endeavours to show that the rhythm is not Pæonic (5-time) but Trochaic (3-time), and to represent this he has recourse to a complicated time signature of  $\frac{3}{8}$ , with changes from triplets to duos in each bar! He appeals to Rossbach's "Spezielle Metrik" in support of his views, but though it is there (p. 733) distinctly stated that the second half of the trochaic dipody (the  $\frac{3}{8}$  bar) cannot be divided into two equal notes, Dr. Reimann does so divide it in nearly every bar. Finally, in his intense desire to prove everyone wrong, he ends by describing M. Reinach's version of the hymn, given in the extra supplement of the Jubilee number of THE MUSICAL TIMES, as a "senseless and brutal falsification" (*eine sinnlos-brutale Fälschung*). This style of criticism may commend itself to German taste, but it will hardly be approved by English and French readers.

THE estimation in which THE MUSICAL TIMES is held by musicians was strikingly illustrated by the letters printed in our Jubilee number, which, as our readers will remember, contained congratulations from the most eminent composers, conductors, organists, and teachers of the day. These acknowledgments of our services to musical art were naturally in a high degree gratifying; and to-day we have further justification for pleasurable feelings with regard to the position of this journal. In the first place, references to the Jubilee of THE MUSICAL TIMES appeared in over 150 of the leading daily and weekly newspapers of the kingdom—the event in several cases being treated at length, and, in some instances, dealt with in a "leader." Among the most prominent notices in provincial journals may be named those of the *Manchester Guardian*, *The Liverpool Daily Courier*, *The Western Press*, *The Newcastle Daily Leader*, *The Brighton Herald*, and *The Irish Times*. To these and other representatives of the opinions of several millions of English readers we tender a modest and grateful bow, accompanied by the assurance that their praise will greatly stimulate our future efforts to deserve it. But if the press has been appreciative the public has been no less so. The Jubilee number was "sold out" a week after publication and copies are already worth three times their original value. We

have no intention, however, of attributing this success entirely to public interest in our fiftieth birthday, great as this may have been; some portion of it is undoubtedly due to the enormous interest excited by our extra supplement, the Greek "Hymn to Apollo," which it was our privilege to first introduce to English readers. The music of the Ancient Greeks has suddenly become an object of attention to those who, before the publication of this fragment, had shown no interest whatever in the subject, and if the result of its publication in this country should bring about a musical Renaissance of any kind it would certainly be pleasant to think that the historians of the future might trace its beginnings to the Jubilee number of THE MUSICAL TIMES. *Ainsi soit il.*

SIR JOSEPH BARNBY has been engaged in the agreeable occupation of telling the people of Leeds that, as regards the cultivation of choral music, they may be regarded as the hub of the musical universe. The occasion was the opening of a College of Music the Messrs. Haddock are founding in that town, and Sir Joseph, as a Yorkshireman speaking to Yorkshiremen, was no doubt entitled to use the language of hyperbole. And, if the whole of the West Riding of Yorkshire be taken into account, there is probably no other area of similar extent producing so many and so powerful choral bodies. Huddersfield, Halifax, and Bradford, for example, as well as Leeds, boast of choral societies second to none in the power and sonority of their voices and the masculine energy of their style. The Leeds Festival chorus was fittingly held up by Sir Joseph as a pattern body of choralists. Under the *régime* begun at the last Festival it is a thoroughly representative body, drawing its members from the chief musical centres of the Riding, and reflecting the interest and educational value of the Festival upon a proportionately larger area than was the case when it was more exclusively Leeds in its origin. While awarding to Leeds all the credit it deserves for its choral pre-eminence it should, however, not be forgotten that it has a formidable rival in the much older festival centre of the Midlands, Birmingham. Without entering into invidious comparisons, it may at least be maintained that the Birmingham choir has certain qualities of its own in which it is unsurpassed. The perfect balance of its parts, the excellent and even quality of its voices, especially of its unapproachable tenors, and the wonderful finish of its singing, are among these, and to them Sir Joseph Barnby will no doubt be fully prepared to do complete justice, should he have occasion to speak on the subject to a Midland audience. Chorus-singing, however, is not the whole of music, and Sir Joseph did well to call attention to a less satisfactory aspect of the musical situation. Ever since the days when Handel was made a bankrupt through opera, and more than retrieved his fortunes by means of his oratorios, opera has been more or less of an exotic in this country. London is badly enough served in the matter of opera, but Leeds, with close upon 400,000 inhabitants, has to be content with an average of fourteen performances in the course of the year, and these with a band reduced to the smallest possible dimensions, and quite incapable of doing justice to modern scores. It would be unreasonable to find fault with the Carl Rosa Company for these unavoidable shortcomings. The wonder is rather that for the low prices in vogue in the provinces they are able to do so much and so well. The fault is with the provincial public, who have practically no opportunity of learning what opera really is, and therefore are unwilling to pay for an unknown and unappreciated advantage. With Messrs. Haddocks' College, Leeds has now three

Institutions for teaching music, so it may be hoped that a higher and more general appreciation of the possibilities of the art may be the result of their amicable rivalry.

*Apobos* of the reminiscences aroused by our Jubilee number, a correspondent writes:—"In 1844 the great popular movement, initiated in 1841 by Hullah and influentially aided by educational authorities and by the direct encouragement of the State, was in full swing. Although that movement in the end was a comparative failure where Hullah designed and most wished it to succeed—namely, in the elementary schools—there can be no doubt that the strong belief in the musical capacity of the common people strenuously preached by Hullah was one of the main inspirations of the later and more successful school music movement that has lasted down to our own time. To Miss Glover, of Norwich, belongs the credit of the original invention of the Tonic Sol-fa Notation. But to the skill, penetration as to what was practicable in the given circumstances, and impregnable faith of John Curwen (1816-80), a born master of men more than he was a born master of music, belongs the honour and renown of having organised methods that have resulted in the immense strides made in the progress of music in elementary schools during the past fifty years. What is the real worth of this progress? Some critics are disposed to view it pessimistically, and say that Board Schools have merely taught the people to bawl music hall songs. But this is narrow and unfair. The school education in music does not make for vulgarity. It simply has not yet stemmed the tide of other influences that flow in that direction. Capacity must, as a rule, precede culture. Now that capacity has been demonstrated and developed, the next strenuous effort must be to develop good taste. Here is a field for the school music enthusiast. The fact that one of our most distinguished English musicians, Sir John Stainer, is the musical head of the great State department that overlooks the five millions of children in elementary schools, is a hopeful augury of future progress."

In connection with the tercentenary of Orlando di Lasso's death, on the 14th ult., two valuable contributions to musical literature are forthcoming. These are M. Jules Declève's "Roland de Lassus, sa vie et ses œuvres," published at the master's birth-place, Mons, in Belgium, and the more elaborate "Beiträge zur Geschichte der bayerischen Hofkapelle unter Orlando di Lasso," in three volumes, which Messrs. Breitkopf and Härtel announce. The author of the latter work is Dr. Alfred Sandberger, who, as "custos" of the musical section of the Royal Bavarian Court and State Library in Munich, has had exceptional facilities for making the most thorough researches. Dr. Sandberger is also one of the editors of an even more important work. This is nothing less than a complete edition of Orlando's compositions, of which Messrs. Breitkopf and Härtel have just issued the prospectus. As it will be published in similar style to this firm's splendid "Gesammtausgaben" of the German classics, it is not too much to say that no more worthy monument could be erected to the memory of the great Flemish master. To give an idea of the magnitude of the undertaking we may state that sixty big folio volumes will be required to exhaust the available material, and as two volumes are promised annually, it will take over a quarter of a century to complete the gigantic task. Dr. Sandberger's co-editor will be

Dr. F. X. Haberl, of Ratisbon, who was one of the editors of the complete edition of Palestrina's works, of which the last volume appeared only quite recently, after thirty years' labour. All music-lovers will wish the worthy doctors success, and express a hope that they may live to bring to a conclusion what the publishers declare the most difficult task which they have ever undertaken!

It is amusing to see Orlando di Lasso referred to by Messrs. Breitkopf and Härtel as a great *German* tone-master. Is this merely a slip, or can the Teutonic bump of annexation be responsible for the misstatement? Surely the mere fact of his long residence in Munich cannot justify his being considered German any more than Handel's sojourn amongst us entitles us to call him an English classic. But whether Flemish or German, the town in which Orlando created most of his 2,000 works, and in which he died, has not let the tercentenary pass without a suitable Musical Festival. This took place on the 14th and 15th ult. On the former date a "Serenade" was performed in front of the master's statue, when a chorus from a Magnificat and one of his splendid Penitential Psalms, as well as a Hymn specially composed by Professor Josef Rheinberger, to words by Hermann Lingg, were performed. The programme of the Festival Concert on the 15th included (1) Hymn, "Musica, Dei domum," in six parts; (2a) Motet, "Gustate et videte," in five parts; (2b) Motet, "Timor et tremor," in six parts; (3a) "Je l'aime bien," in four parts; (3b) "Es jagt ein Jäger vor dem Holz," in five parts; (3c) "O la, o che bon echo," in eight parts; (4) "Quo properas facunde nepos" (Hymn to Albert V. and his consort), in ten parts. Beethoven's Choral Symphony formed a magnificent and appropriate second part to a remarkably interesting Concert.

*The Sketch* of the 20th ult. has some charming little illustrations of the Church of St. Lawrence, Whitechurch, near Edgware, and a few gossiping remarks respecting Handel's connection with it and the organ contained therein; unfortunately these are very inaccurate and calculated to mislead. For example, the statement that the present church "was formerly the private chapel of Handel's patron, the Duke of Chandos," is an error; the private chapel of the Duke formed a part of the magnificent palace, "Cannons," which stood half-a-mile away from the church referred to. The Duke of Chandos did rebuild the Church of St. Lawrence, which was re-opened for divine service on August 29, 1720, and it is possible that Handel played on the organ on that occasion. It is, however, not a fact that Handel was at any time organist of the church; he performed in the Duke's private chapel, where he had not only an organ, but also a complete orchestra and choir for the execution of those beautiful anthems which memorialise the name and liberality of his wealthy patron. Cannons was sold in 1747, and subsequently pulled down; of course the chapel shared the fate of the rest of the residence, and the organ was purchased for the Church of the Holy Trinity, Gosport, in 1748. It still exists, and is in constant use at that church; some further account of it will be found in the Handel number of *THE MUSICAL TIMES*, published in December last. *The Sketch* speaks of "another organ linked with the memories of Handel, and probably more familiar to the public than the before-mentioned: this still leads the children's voices with its mellow notes" at the Foundling Hospital. Unfortunately, Handel's organ was removed from the Foundling some years since and a new one by Bevington erected in its place.



WE have had the notes of the musical scale associated with many different—and wholly unrelated—ideas, such as colours, flavours, scents, moods of mind, &c., but it is a novelty to find them illustrating chronology. A lady advertises a series of lectures on "The Divine Motherhood and Music" (*sic*), in which, if we understand the syllabus aright, that portion of the world's history narrated in the first chapter of Genesis is to be typified or illustrated by the sounding of the note A, the epoch covered by Genesis ii., iii., and iv. by B, while C, D, and E are to take us to the dates 1926 B.C., 666 B.C., and 1896 A.D. respectively. The Millennium is then to be associated with F sharp and the Last Sabbath with G sharp, the other chromatic notes being apparently left out in the cold. A flat probably represents chaos, but we should like to know why nothing is said about F or G natural. Such a combination of theology and musical nomenclature is certainly a curiosity and causes us also to wonder whether the A and B of the lecturer are of any definite pitch, or whether a moveable *do* is kneaded—we beg pardon—needed. But there is an appropriate scriptural monition concerning the touching of pitch.

AN enterprise well deserving the support of British music-lovers is announced by Mr. Ernest Fowles. From a preliminary prospectus forwarded to us by that gentleman we learn that he contemplates the establishment of "Concerts of British Chamber Music," *provided he receives the promise of adequate support before the end of July*. The Concerts, of which four would constitute the first season, are to be given in the autumn. Miss Fanny Davies, Miss Emily Shinner, and Mr. Whitehouse have already promised their assistance as executants, and the subscription has been fixed at a figure so low that, should the enterprise succeed, it must have a serious influence upon the price of seats at future Concert enterprises. Mr. Fowles offers a numbered stall (transferable) for the four Concerts at the ridiculous price of half-a-guinea! Messrs. Chappell, Stanley Lucas, Tree, Mitchell, and other agents will receive the promise of subscriptions, or these may be sent to Mr. Fowles himself, at Freshwater, Knollys Road, Streatham.

WE hear with great regret of the death, on the 23rd ult., at her villa at Ville d'Avray, of Madame Alboni; but the news arrives too late for the insertion in our present issue of an adequate notice of the great contralto's career. She was born in 1824, at Cesena, in Romagna, and made her first public appearance in Bologna at the age of fifteen. In 1846 she made her *début* in London, at Covent Garden, where her success was so phenomenal that the manager, Mr. Delafeld, gave her £2,000 instead of the £500 which had been agreed upon. In spite of the fact that her marvellous voice retained its beauty almost till the last, she was little more than a name to the present generation, for in 1863 she retired into private life. She was twice married—in 1853 to the Marquis Pepoli, and in 1877 to Major Zeigler, an officer of the Republican Guard.

THE musical tendencies of the Coleridge family are well known, and their exemplification in the great lawyer who has just passed to his rest was conspicuous. To his many gifts as a scholar, an orator, and a *raconteur*, Lord Coleridge added a musical taste the influence of which was always well and wisely directed. He was for many years President of the Bach Choir, and gave similar encouragement to other societies, the members of which will long regret the loss of so

influential a patron. Of composers, Lord Coleridge preferred Mozart, though he fully appreciated the greatness of Beethoven. He was not much in sympathy with modern developments. Among his intimate friends may be named Sterndale Bennett, H. F. Chorley, Jenny Lind, and Mr. Otto Goldschmidt.

#### FACTS, RUMOURS, AND REMARKS.

EXUBERANT spirits are natural to an undergraduate's age, and sometimes to be indulged as a relief from the serious studies to which, as everybody knows, he devotes the greater part of his days and nights. Even when he vents pent-up energies in making a good time for the college glazier, the public, whatever the authorities may do, have no very severe condemnation. Besides, it is better for him to break a few windows than "carry on" in the gallery of the Sheldonian while proceedings, in their nature grave and dignified, are progressing. I am glad to see him alive to this fact. A recent report of the Oxford Encenia states: "The number of undergraduates present seems to get less every year." That may be a matter for regret, but the report goes on: "The proceedings from eleven o'clock, when the doors were opened, till twelve, when the procession arrived, were of a dull and decorous character, the jokes being of the feeblest kind, while political allusions were conspicuous by their absence." Even now, in these grave times, dullness is not a quality of the "under-grad."; and if the company felt a little surprised and distressed to see the "daughter of Chaos and eternal Night" enthroned amongst them, that was only natural. Happily, a brilliant idea occurred to the organist, Dr. Roberts. Now, an organist is not expected to be humorous at the post of duty. There even Dr. J. F. Bridge suppresses his ebullient spirits and is as grave as a judge. But Dr. Roberts was not in church. He felt himself called upon to exorcise Dulness, and forthwith struck into that classical and inspiring ditty, "E dunno where 'e are." At once the gloomy spirit fled. The undergraduate pricked up his ears and gave tongue, chanting the lyric with all the fervour of conviction and the intelligence of a clear understanding. Talk of David before Saul!

THESE are days of Handelian discoveries, and, on reading the *Bradford Daily Argus* of the 14th ult., I became much interested in what was, to me, a previously unknown chorus of "Deborah." My contemporary gave a list of selections rehearsed by Mr. Manns at a meeting of the Yorkshire contingent, Handel Festival chorus. At the head stood the following: "Let the laird's gong."—"Deborah." This puzzled me greatly, because, apart from the sudden shock of meeting a new Handelian chorus, I could not, for the life of me, imagine how a laird had found his way on to the old Hebrew stage, and taken his dinner bell with him. At last it was suggested by an acute friend that, perhaps, the printer's boy had been at his old tricks.

*Apropos* to that boy, my readers may be amused to learn that he has been turning the tables upon myself lately. Revenge is sweet, and I am, it seems, to be "paid out" for exposing his little tricks. Some days ago I wrote the words "our facetious kinsmen." They appeared as "our facetious kinsin." How the fiend must have chuckled when he found the *Globe* sarcastic at the expense of that strange coinage and of me, the reputed coiner. But this is not the greatest of his achievements. The last issue of THE MUSICAL TIMES contains an example of the audacity



that reaches sublimity. In a paragraph exposing one of his achievements, I said that Mr. Harper Kearton was "described" as principal tenor of Westminster Abbey. Getting by some inconceivable means at the "forme," he turned "described" into "ascribed." It may be said that this was a moderate revenge. But it shows his power, and I must be careful.

I NOTE that Sir Arthur Sullivan keeps a racehorse. *Chacun à son goût*, of course, but for my part, as a humble admirer of Arthur Sullivan the musician, I wish he would run a few more artistic works. They would not "tail off," as his horse appears to have done.

MR. SALA had a very interesting article in the *Telegraph*, the other day, on "London Street Ballads of the Past." He said, speaking of affairs in 1849: "Metropolitan improvements were gradually sweeping off the streets the 'pinners up,' or small vendors of yards of songs, who were wont to affix samples of their merchandise to dead walls or the fronts of unoccupied houses." Till within the last year or two one of these harmless folk had a pitch against the dead wall in Farringdon Street, now taken down to make room for an uglier vegetable market. There the old fellow, in favourable weather, displayed his wares, and many a deal did I have with him on my way between the *Daily Telegraph* office and the neighbouring station. He knew the late W. A. Barrett well: "A merry sort o' gen'l'man, as often spends a shilling wi' a pore man." It was from the dead wall in Farringdon Street that I took a copy of a wonderful Masonic Hymn:—

Come all you free-masons that dwell around the globe,  
That wear the badge of innocence, I mean the royal robe.  
Which Noah he did wear when in the Ark he stood,  
When the world was destroyed by a deluging flood.  
Noah, he was virtuous in the sight of the Lord,  
He loved a free-mason that kept the sacred word,  
For he built the Ark and planted the first vine,  
Now his soul in heaven like an angel's doth shine.

I thought I saw twelve dazzling lights, which put me in surprise,  
And, gazing all around me, I heard a dismal noise,  
The serpent passed by me which fell unto the ground,  
With great joy and comfort the secret word I found.

Is anything in Blake's mystic poetry equal to the last stanza? Can anybody tell me where the old ballad-monger of Farringdon Street may yet be found?

THE well-wishers of THE MUSICAL TIMES will be glad to know that the entire edition of the Jubilee number was sold before the demand ceased. The fact is one upon which not only the proprietors and editor, but all who had a hand in the number are entitled to congratulate themselves.

A FUNNY story comes from Johannesburg. The announcement of a concert to be given in that town caught the eye of a Boer farmer, who straightway presented himself at the ticket-office, where the following dialogue took place:

B. F.—What's the price of a preserved seat?

Clerk (*sharply*).—Seven-and-sixpence.

B. F.—Ugh! Give me one.

[Ticket is handed over and money paid.]

Look here! What am I to do with my feet?

Clerk (*snubly*).—You sit on the seat, and tuck your feet under it.

B. F.—Oh! that wont do. Look here. Can I have another preserved seat to put my feet on?

Clerk (*respectfully*).—Certainly, sir!

[Ticket handed over and money paid as before.]

Exit B. F. contentedly.

THE age of romance has not passed. A correspondent writes thus to the *Elgin Courier*:—

A few days ago I happened to be walking on a pathway through a wood. At a certain point an iron gate stood across the path. It was not locked, and probably it was placed there to mark the boundary between contiguous properties. I pushed the gate open, whereupon, to my great surprise, the rusty hinges gave out with absolute fidelity the first four notes of the well-known Scottish song, "O Nannie, wilt thou gang wi' me?" The notes were really musical, and so struck was I with the truth of time and tone that I shut and opened the gate three or four times in succession. Every time as it swung open it sang exactly as if these notes were played on an American organ.

The teller of this tale, presumably a Scotchman, is not without the national caution, and declines to give the whereabouts of his wonderful gate, which is a pity, because the verification of the story would supply another proof of Mother Nature's impartiality:

There's not the smallest orb which thou behold'st  
But in his motion like an angel sings.

The same may, perhaps, be said of gates:

But whilst this muddy vesture of decay  
Doth grossly close us in, we cannot hear them.

I HAVE been looking through some testimonials to a young American contralto, and will allow the reader to share the gems I have extracted: "Her tones are trumpet like." "She is a female Edouard de Reszke." "She sang with security." "Miss — sings without uncommon difficulty from A flat below the clef to B flat above." "It [her voice] is one of those large heavy-bodied contraltos which come along only occasionally. The audience applauded her as if she had just come down from the heavenly choir." Let us hope that this gifted young person will "come along" our way in due time.

HANS RICHTER tells me that he is delighted with the Birmingham Festival Chorus. He has been rehearsing several works with them lately, especially the Ninth Symphony. "When they began, 'Be embraced in love, ye millions,'" said the great conductor, "the effect was that of an avalanche. There is nothing like it on the Continent."

DR. RICHTER was so pleased with A. C. Mackenzie's "Britannia" Overture that he immediately ordered a set of parts for Vienna, where it will be performed during the next Philharmonic season. I have the honour of being with Richter in appreciation of a very bright and spontaneous work.

THE musical rivalry among American cities is healthy and sometimes entertaining. When the San Francisco *Argonaut* said that "outside Cincinnati, and perhaps Boston, San Francisco is the most musically appreciative city in the country," a protesting voice was raised in New York: "We would humbly suggest," said the voice, "that outside of this city there is no musical life worth mentioning. Boston, to be sure, has a prominent orchestra, which has fallen upon evil days; Chicago has Thomas, and Cincinnati has—what?—a May Festival." Dear kinsmen, go on thus pricking the sides of each other's intent. You will all arrive, by and-by.

CAN one find the germ of a cynical domestic opera in the following epitaph?—

Here lies my wife  
All my tears will not bring her back to life.  
Therefore I weep.

For some time past I have neglected the gems of American musical criticism, but it is impossible to overlook one quoted by the *Musical Courier* from the Cincinnati *Commercial Gazette*:

A myriad mystic lutes, breathing low and luscious sounds, have made Cincinnati's atmosphere their local habitation to lend their unctuous aid to the carnival of song. Mingling with the lutes are voices sweeter than the thrush or the nightingale, distilling celestial melody, which floats upon the air like stardust in the ether. When battles are fought the elements are drawn, though tardily, into answering unison, and rip the deathly silence with their energies. So it would seem that the kindlier powers unseen are wooed by earthly manifestations into harmonic accord, and the May Festival is the intercessor.

ANOTHER example is cited from the Chicago *Opera*. The reference is to a singer, Mr. Libby:

His is a deep, rich baritone, splendidly cultivated and handled, and possessed of that unusual flexibility which admits of admirable entrée to the realm of basse-centre and the sky of finished tenora. In the chorus parts his clear notes cut through the mingling voices and proclaim his presence. But in solos his voice's unbroken melody sweeps in sweet influencing waves over the feelings, painting enravishing visions and enthralling with its own peculiar magnetism.

Now, I ask the reader, could anything be more lovely? "The realm of basse-centre, and the sky of finished tenora!" We dull Englishmen can do many things, some of them mighty foolish, as Mr. Pepys would say, but we cannot attain unto this.

I GATHER from *Freund's Weekly* that the American critics taking note of the Cincinnati Festival have improved. Says my contemporary:

Instead of jaundiced eyes seeing everything yellow—instead of Cantharidean, caustic, searching blister plasters of critical flagellators with Hercules clubs attached to their pens and a strabismus or squint in their judgment, we now find metaphysical and superoxygenated critics. Bellerophon-like springing on their quill-Pegasus, armed with a Parthian bow for defence, Thomas is greeted with encouraging words and the chorus is patted on the back.

Good. The world improves and words get longer.

It would seem that my Wagnerite friends are splitting into factions. The following is quoted from the New York *Sun*:

For the purpose of freshening up the Bayreuth performances, which through frequent repetitions have gradually become somewhat worn, Cosima Wagner, with her fine sense of discovering lucrative ideals, hit upon the idea of correcting "Lohengrin" historically—that is to say, substituting for the twelfth century costumes and properties, that have hitherto been used, those of the tenth century, which are historically more correct. "Lohengrin," thus changed in costuming and mise-en-scène, was to have formed a great attraction this season at Bayreuth.

Now the crafty and active Herr Possart has snatched away this idea from Frau Cosima, and with a start of two months has successfully produced in Munich this version of "Lohengrin," à la Bayreuth. The Bayreuth coterie is concocting terrible plans for revenge and for boycotting Possart and Munich.

SOME dreadful person has patented a device for playing the banjo by electricity. "It requires no skill," says the description before me, and, therefore, precisely suits people who love the instrument.

REALLY some censorship should be set up over Bülow anecdotes. I have just read that the late

eccentric disliked fat people in general, and fat artists in particular. "A concert-singer in Hanover, of large dimensions, was present at a supper when Bülow arose and proposed a toast for 'die prima tonna' (barrel) instead of the *prima donna*." Bülow did many foolish things, but never one so unpardonable as that. I say this, of course, on the assumption of his sanity.

Here is another story:

At one of the Meiningen public rehearsals, the Ninth Symphony of Beethoven had been performed in the presence of the Duke of Meiningen and a full house. The Duke was greatly pleased with the performance, especially with the singing of the chorus of ladies, and he requested Bülow to speak a few words of praise to them. The wicked Hans stepped to the conductor's desk, rapped for attention, and turning to the chorus said, in the presence of the entire audience, "Ladies, I assure you, you sang abominably."

The ladies should have asserted the superiority of their sex and ducked him in the nearest horse-pond. I say this, of course, on the assumption that the tale is true. JOSEPH BENNETT.

#### HANDEL FESTIVAL.—REHEARSAL.

As we go to press the audience of "The Messiah" are wending homewards from the performance of that master-work, and all we can do in our present issue, with regard to the great triennial gathering at the Crystal Palace, is to notice the general rehearsal, which took place on Friday, the 22nd ult., in presence of more than 15,000 people. It will be taken for granted that both orchestra and chorus were of the usual dimensions and quality. In these respects years bring little change. We have met with some rather rash attempts at comparing the present executive resources with those which Sir Michael Costa controlled, to the disadvantage of the last-named! Our recollection of the battalions of singers and players commanded by the Neapolitan musician is perfectly clear, and we say without hesitation that those under Mr. Manns are neither better nor worse. On the one hand, there is no proof of progress; on the other, no evidence of retrogression. We did very well in 1864, we are doing very well in 1894. That should suffice; especially as, neither thirty years ago nor now, could any country in the world achieve an equal success. As on previous occasions, London sends a very heavy contingent to the choral and instrumental force, but the provinces are still so far represented as to give a national character to the whole. This is well; it would be better if the metropolis were not drawn upon quite so liberally. The question is one of cost, and we are not entitled to dispute the judgment of the directors. Nevertheless, a "counsel of perfection" would urge the engagement of fresh and strong country voices in as large a proportion as circumstances make possible. The orchestra, over 500 in number, is this time deprived—so we hear—of many excellent performers owing to the action of Sir Augustus Harris, who would not permit his "merry men" to take temporary service under Mr. Manns. We regret the absence of such able artists, but it would be unfair to blame their manager, the exigencies of whose busy season are imperative, and, necessarily, a first charge upon those in his employment. But, as a matter of fact, the orchestral resources at the command of the Crystal Palace Company on these occasions are inexhaustible. There was absolutely no difficulty in getting together a sufficiency of capable players, nor would there have been had the required number reached to double the actual figures.

The general arrangements at the Palace, so far as concerned the rehearsal, were those which have been long in force—those which experience has shown to work most smoothly towards the desired end. It may be imagined, therefore, how easily the thousands on the orchestra, and the many more thousands in the transept, were controlled, or, perhaps, we should say, controlled themselves. Everything passed off without a hitch, and in the most successful manner; the occasion being, in short, one of good augury for the days of actual performance, and for a result creditable to all concerned. In drawing up his programme,

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Mr. Manns was bound by the fact that not so much the audience as the requirements of a rehearsal were the first consideration. Hence he took from "The Messiah" only the "Hallelujah" and "Amen," by way of an effective opening, devoting the remainder of the day to the less familiar works in the Selection and some of the great choruses in "Israel." Several of the Selection numbers, as it turned out, needed a good deal of preparation, from which Mr. Manns did not shrink. His predecessor was less scrupulous, and, though an autocrat to the tips of his fingers, sacrificed his perception of defects rather than mar the pleasure of the public. Mr. Manns simply ignored the public, as was both his duty and his right. He amused them also. The great company found themselves behind the scenes, assisting at a process more or less new and mysterious to the majority, and at every stoppage for corrections great was the entertainment given by the Conductor's energetic explanations or by the little vocal solos which added example to precept. The audience saw, moreover, how quickly an intelligent musical host profits by instruction and how great a change a few words of advice can effect. As a result of so much care, the success of the performances proper seemed to be assured more absolutely than ever before. It is needless to state in detail what was done, especially as criticism would be out of place. Enough that particular attention was paid to the works not previously heard at these Festivals, that all the selections for orchestra alone were gone through and passed with very little trouble, and that solos were sung by Miss Ella Russell, Miss Anna Williams, Madame Samuelli, Madame Mackenzie, Mr. Lloyd, Mr. Black, and Mr. Salmond. Very admirably did the artists acquit themselves, but their efforts could not abate the profound impression made by the gigantic chorus and orchestra. In the *ensemble* of these great bodies lies the *raison d'être* and the distinction of the Handel Festivals. We can hear the soloists frequently; the overwhelming voices and instruments speak but once in three years. And to what purpose? Ask the dumbest in the rehearsal audience how he felt as the "Hailstone" Chorus raged, with thunders rivaling those of heaven. No doubt it will be our duty to record, next month, an impressive and successful Festival.

#### ROYAL OPERA, COVENT GARDEN.

So far the interest of the present season has been fairly divided between the operas performed and those who take part in their representation, this equality arising from the very spirited manner in which Sir Augustus Harris has put forward one new work after another. Last month we had to speak of "Manon" and "Falstaff," and now it is our duty to record the first performance of Massenet's "Werther" and "La Navarraise." We enter upon the task without further preliminary.

"Werther," libretto by MM. Blau, Milliet, and Hartmann, is an example of the domestic opera against which Richard Wagner, when he had the myth on his mind, planted the batteries of his rhetoric. It deals, as those who have read Goethe will assume, with the fortunes, or, rather, the misfortunes of a lover without strength enough to keep aloof from another man's wife, and of a wife who, beneath a bread-and-butter-cutting conventionality, had firmness enough to keep herself void of criminal offence. The only way out of the imbrolio—at least, so thinks the lover—is through the gate of suicide, and that road he takes. Often it seems that the most terrible tragedies are those of domestic life, and here is a case in point. But we need not enlarge upon the story of *Werther* and *Charlotte* in this reading age. It has, for not a few years, appealed, through Goethe's pages, to men and women of sensibility, and though now considered mawkish, perhaps, receives the attention due to a classic. The version prepared for operatic use by the three librettists named above suffers, some may think, from the fact that all the characters, the lovers excepted, are little better than lay figures put on to fill up the scene. *Charlotte's* lively young sister, *Sophie*, is but a foil; the *Bailli* appears as a commonplace house-father, highly respectable, no doubt, but not in the same degree interesting;

his two friends, *Johann* and *Schmidt*, are typical and, doubtless, copious beer-drinkers, such as are plentifully made in Germany; while *Albert*, the husband of *Charlotte*, takes a somewhat mechanical and only at one moment impressive part in the play. But the nonentity, actual or comparative, of these personages serves to put *Charlotte* and *Werther* into high relief. Attention is never distracted from them and, in a certain dramatic sense, they work out their destiny alone. Human nature reigns supreme in these characters, who, indeed, show us human nature in its frankest manifestation. The charm of the story lies greatly in thorough intelligibility. We understand why *Werther* falls in love with *Charlotte*, and why she, though formally, and as a matter of family arrangement, engaged to another, takes the interest in him which gives birth to love. We can feel with *Werther* in his bitter trial, and with *Charlotte* when, at a critical moment, she starts back in terror from the brink of unfaithfulness. Not being desperately smitten with *Charlotte* ourselves, *Werther's* suicide may seem rather too violent a measure; but the master-passion can be stronger than the fear of death, and many a *Pyramus* has died for "Thisbe dear." If, therefore, the story of *Werther* lacks "sensation," save in its catastrophe, it has at any rate the interest of humanity which appeals to human beings.

Mr. Massenet, whose form in this work is that common to modern French opera, appears most winningly in his recognised character as a melodist, and, moreover, as one who treats his themes with entire frankness. Some of the principal subjects recur, but they are not *Leitmotive* in the Wagnerian sense, nor do they undergo more than slight modifications while under treatment. For the rest, and save in moments of melodramatic intensity, we have in "Werther" a succession of interesting and often beautiful melodies, grateful to the ear and at the same time expressive of the sentiment from which the music purports to spring. The book gave the composer no opportunity for the production of choral effects, yet as the opera proceeds we are not conscious of lacking them. As a matter of fact, the orchestra commands sustained attention by the variety of its effects and the masterful adaptation of its music to the emotions and situations of the stage. Mr. Massenet is, in this respect, eminently qualified. He seems to have an instinctive perception of the right thing to do, and his resources never fail him. That the music is French in style and expression goes without saying and needs no apology. Mr. Massenet is a Frenchman, who to characteristic refinement and grace adds strength enough for any stage requirement. Take the great duet of *Charlotte* and *Werther* in the third act, which determines the fate of the distracted and desperate lover. Here there is power if anything more than sufficient. We feel in the grasp of a strong hand, although in many parts of the work the sensation is as that of a velvet glove. It should be added that some charming light music relieves the more serious strains in the first three acts, and serves admirably for effects of contrast. "Werther" was put upon the stage in an economical fashion, the manager being doubtful, apparently, whether the public would take to it. The performance, however, gave much satisfaction, more especially that part of it for which Mr. Jean de Reszke was responsible. Finer singing and acting than that of the Polish tenor rarely commands the praise of critics. Miss Eames was fairly successful as *Charlotte* and rose to an unexpected height in the duet above-mentioned. The subordinate parts were generally in good hands. It should be mentioned that the date of the production was the 12th ult.

"La Navarraise," the second novelty of the month (produced on the 20th ult.), need not detain us so long as "Werther." It plays under the hour, is practically a one-act piece, and belongs to the class of works in which intense dramatic excitement takes precedence of musical interest. MM. Clarétie and Cain's story, carried on amid scenes of war, and having as its main motive the desperate love of a woman who, to win her husband, does not stop short of murder, is one of the strongest, if not absolutely the most powerful of its class, and is told with immense concentration. Rapid action is a necessity of such pieces. Events must hurry on breathlessly, the composer not daring to arrest their march for any separate consideration of his art.



Massenet has recognised his obligation in "La Navarraise." One or two situations only are musically prolonged, and advantage is taken of a night bivouac for a song with chorus; also for an orchestral nocturne. Elsewhere the musician is chained to the wheel of the rapid drama, and hurries along with it, doing his best with transient themes and instrumental colour. In a musical sense, therefore, "La Navarraise" can hardly be considered important. But as a compound of drama and music, the piece is very strong. It certainly held the Covent Garden audience as in a grip of iron. We never saw a house so absorbed in the fortunes of the stage, and seldom have witnessed a success so thorough and instantaneous. Something of this was manifestly due to the exertions of Madame Calvé and Mr. Alvarez, by whom the principal characters were represented. These artists are fine actors, and met easily the requirements of scenes that called for great tragic power. The piece was admirably staged and the many supernumeraries had been well drilled; so that the representation enjoyed assistance from quarters whence help is not always forthcoming. "La Navarraise" seems sure of a long run.

Concerning the more familiar doings of the month, we need not be precise. Enough that various popular operas, such as "Faust," "Roméo et Juliette," and "Lohengrin" have met with customary favour, and that Madame Melba has so taken her part in some of them as to show marked improvement. Her singing now almost deserves to be called great, and it is significant that she has played such works as "Lucia" and "Rigoletto" to crowded houses. Great is still the power of an accomplished *prima donna*.

#### GERMAN OPERA, DRURY LANE.

It has been truly said that opera in German at present means chiefly Wagnerian music-drama. Italy and France have entered upon a fresh stage of their operatic history, but so far as regards production all is barren from Dan to Beersheba in the Fatherland. Sir Augustus Harris was forced to recognise this when he announced eight performances in the Teutonic language, for six of them are devoted to the Bayreuth master, the remaining two being revivals of those neglected masterpieces "Fidelio" and "Der Freischütz." The series was hastily arranged, but subscriptions at once flowed in, showing the present popularity of Wagner's works. We can only at present notice the first and second representations, which consisted of the two favourite sections of the colossal tetralogy "The Nibelung's Ring"—namely, "Die Walküre" and "Siegfried." The first of these took place on Tuesday, the 19th ult., and the second on the following Saturday. There is no longer any occasion to say a word concerning the merits of these wonderful creations. The exquisitely poetic ideas, especially in "Siegfried," the flow of lovely melody, separated, it must be allowed, by some dull passages, and the truly marvellous scoring are now fully admitted by all impartial critics. In Mr. Alvary and Mrs. Klafsky the *impresario* has secured perhaps the two finest artists in the world for this class of work. Mr. Alvary is not a finished vocalist, but in every other respect he is inimitable; and Mrs. Klafsky unites to the charms of face and manner a lovely vocal organ. The fact that in Wagner's music-dramas all the arts are supposed to be united is fully recognised by this splendid pair, their posing, say, in the great love duet in the third act of "Siegfried" being exceedingly beautiful. The eye as well as the ear was delighted, and this is, of course, as it should be. Of the other performers not one was superior to our compatriot, Mr. David Bispham, who, as *Hunding* in the earlier work and *Alberich* in the later, showed the utmost intelligence. Miss Gherlsen's voice is scarcely powerful enough for the trying music of *Sieglinde*, but her girlish appearance suits the part; Miss Olitzka as *Fricka* and *Erda* was excellent, and Mr. Wiegand was sufficiently rugged and ponderous as *Wotan*. Evidence of care was noticeable in the scenic arrangements, and Mr. Lohse, whose orchestra was rather rough, at once proved himself an able Conductor.

#### PHILHARMONIC CONCERTS.

SINCE our last notice of these Concerts, two performances have been given, and the season has come to an end with,

we rejoice to hear, most successful pecuniary results. Times have changed from what they were now that the "old Philharmonic" winds up two seasons in succession with a handsome balance on the right side.

The sixth Concert (7th ult.) was largely devoted to the greater glory of Mr. Saint-Saëns, who attended in person and conducted a performance of his Symphony in C minor for orchestra, organ, and pianoforte, and of his Violin Concerto in B minor. The first-named work had had a previous hearing under the same auspices, but not with results which absolutely warranted a repetition. It is a composition, in our view, of greater pretence than achievement, although so clever and resourceful a musician as Mr. Saint-Saëns could not fail to make much of it interesting. Further acquaintance did not alter the opinions we expressed in 1886, but rather confirmed a belief that there is little virtue in an accumulation of executive means. As Wagner said of Berlioz, Mr. Saint-Saëns appeared to be overwhelmed by his own machines. The Violin Concerto is a very different work in character and calibre. Skillfully played, as to its solo, by Miss Frida Scotta, it was heard with manifest approval and pleasure. The Concerto has claims to rank among the best of its class in virtue of tunefulness and masterly construction, while the slow movement is a gem of simple loveliness. Recognising this the audience were not slow to compliment the composer-conductor, whom, indeed, they overwhelmed with applause. Other works in the sixth programme were Wagner's "Eine Faust Overture," ably played under Dr. Mackenzie; Sullivan's "Overture di Ballo," and Beethoven's "Adeleide," fervently sung by Mr. Ben Davies.

The closing Concert, on the 21st ult., was distinguished by a performance of Dvořák's new Symphony, "From the New World"—a work avowedly based upon American themes, though cast in classic mould, and no less avowedly intended as a suggestion towards the formation of a national American style. We cannot see how the great Anglo-Saxon republic can be expected to adopt negro and Indian tunes as national melodies, but that is hardly a question for us to consider. The Symphony appeals to us as music simply, and we must, first of all, acknowledge that the Bohemian master has treated his homely materials with great success. It does not appear that the themes are actually borrowed from the sources above-named, but they have the form and spirit of plantation melodies and, in certain cases, a very close resemblance to them. The subjects are treated with immense spirit and ingenuity, while in the slow movement—an "impression" of Hiawatha's Wooing—there is much tender feeling and all the beauty that should go with it. Ably played under Dr. Mackenzie's direction, the Symphony met with favour, and will doubtless be heard again on an early occasion. The Conductor's spontaneous and humorous Overture, "Britannia," was another success. Its merits, obvious enough when presented at the Royal Academy Concert, were set out on this occasion in a still clearer light. It is a wonderfully clever work, and deserves all the encomiums lavished upon it the other day, in our hearing, by no less a judge than Hans Richter. Mr. César Thompson can hardly be congratulated upon his performance of Beethoven's Violin Concerto. The season and the Concert closed with the Overture to "Der Freischütz," substituted for Ferroni's "Ariosto," the MS. parts of which were found illegible.

#### RICHTER CONCERTS.

THESE admirable Concerts were resumed on the 4th ult., much to the pleasure of a large section of metropolitan amateurs, who look forward to the arrival of Herr Richter with an anticipation made keen by the memory of many pleasant hours. Beethoven's "Pastoral" Symphony, Wagner's "Meistersinger" and "Parsifal" Preludes, and Brahms's wonderful Variations for orchestra on a theme of Haydn's—"Chorale St. Antonii"—have figured so often in Richter programmes that no description of the manner of their performance need now detain us. Enough that the magnificent qualities of interpretation that have so often called for and received acknowledgment remain untarnished even by the corrupting influences of familiarity. Besides these familiar works, however, there was a novelty—Smetana's Symphonic Poem "Vysehrad." This work,

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the first of a cycle of orchestral pieces entitled "Mein Vaterland," is in three sections, respectively depicting the splendour, decline, and fallen state of the castle whose name it bears. The music of each is picturesque and interesting, and never exceeds the limits within which music by itself may be legitimately used to illustrate a succession of events. Only the general character of these events is depicted, and, in consequence, "Vysehrad" does successfully what many more ambitious attempts fail to achieve. At the second Concert, on the 11th ult., the *fièce de resistance* was that stupendous work, Schubert's Symphony in C, of which an exceedingly fine performance was given. There were also Bizet's "Arlesienne" Suite (No. 1), the great "Leonora" Overture of Beethoven, Berlioz's Overture to "Le Carnaval Romain," and vocal pieces from "Die Meistersinger," to which Mr. Edward Lloyd lent the charm of his matchless voice and style. The third Concert opened with Dvorák's "Carnaval" Overture (second of the set of three recently composed) and included the "Verwandlungs-Musik" and "Gaal-Feier" from "Parsifal," the D minor Symphony of Schumann, the familiar selection from "Der Ring des Nibelungen," and Rubinstein's Concerto in D minor, the solo part of which was played with perfect intellectual and technical mastery by the youth who, but a few short years ago, we spoke of as "little Joseph Hofmann." To-day, even, he is "big" only in an artistic sense, but in this respect so unmistakably so that the audience called him four times to the platform and were only silenced by an additional *bonne bouche*. The fourth Concert, which took place on the 25th ult., stands over for notice till our next issue.

#### ROYAL ACADEMY OF MUSIC.

THE Students' Chamber Concert of the Royal Academy of Music, held in St. James's Hall, on Monday, the 4th ult., was, on the whole, successful. An excellent performance was secured of Grieg's Quartet in G minor by Messrs. G. Walenn, W. H. Reed, A. Walenn, and B. P. Parker; and Mr. M. Donnewell displayed much facility as a flautist in a Suite by B. Godard (Op. 116). Of the pianists, Miss Gertrude Peppercorn was among the most successful in the *Giga con Variazioni* from Raff's Suite in D minor.

The competition for the Parepa-Rosa Gold Medal took place on the 16th ult. The examiners were Messdames Marian McKenzie, Charlotte Thudichum, and Anne Mudie Bolingbroke (in the chair). The prize was awarded to Gertrude Bevan, and the examiners highly commended Ada Kempton.

The competition for the Leslie Crotty Prize took place on the 18th ult. The examiners were Messrs. Andrew Black, H. Plunket Greene, and W. H. Brereton (in the chair). The prize was awarded to T. Mewrig James, and the examiners highly commended David Jones.

#### ROYAL ACADEMY OF MUSIC LECTURES.

MR. F. CORDER concluded, on the 6th ult., at the Royal Academy, his instructive and comprehensive history of the "Musical treatment of the Faust Legend." The lecturer devoted considerable time to Schumann's setting of "Scenes from Goethe's Faust," that portion referring to Faust's salvation being described as "one of the most poetical things in all music," and as this composer's masterpiece. Of course attention was called to the fact, sometimes overlooked, that whereas the concluding portions of the poem were penned between 1843 and 1848, Schumann's brightest and best period, the first two parts show unmistakable traces of the mental decadence which clouded his later years. The interest of these remarks was heightened by the duet from the "garden scene," admirably sung by two students, Miss Sylvia Wardell and Mr. Arthur Walenn. Mr. Henry Hugh Pierson's "Music to the second part of Goethe's Faust" was next reviewed. This composer is, perhaps, the least known in his own country, partly owing to his having migrated to Germany, where he married and died, and partly from the extravagant and incoherent style of his music. Phrases appear and disappear, have no counterpart or continuation, and the rhythm and tune are frequently changed without apparent object.

Similar complaints had, the lecturer said, been made concerning Wagner, and, indeed, every master of his art; but Wagner was never obscure, although he was sometimes difficult to understand owing to the extreme chromatic nature of the harmonies. Perhaps the best number in Pierson's "Faust" music is the "Song of the Warder," and this was very effectively sung by another student, Mr. Ranalow. After brief references to the "Faust" overtures by Wagner and Rubinstein; the opera by Louise Angélique Bertin, which consists of a series of conventional Italian *cantabile* strains in the style of Bellini; an *opéra comique* by the Baron de Pellaert; and settings of the lyrics by Lenz, Schubert, and Liszt, some admirable comments were made on the last-named composer's "Faust Symphony," which was described as his most characteristic and original work. The lecturer cogently remarked concerning Liszt's peculiar method of composition—viz., the taking a few phrases and submitting them to various harmonic and rhythmic metamorphoses—that although this system was somewhat artificial, it was, when adopted on a grand scale, productive of imposing effects, especially when pursued by such a master of instrumentation as Liszt. Where he failed, however, was in the development of the themes, which never seemed to evolve fresh material, but were simply repeated. Berlioz's "Damnation de Faust" was submitted to severe but impartial criticism. Its artificial and bombastic elements were shown, as well as the apparently constant striving after new and startling orchestral effects. The "Rakoczy March" had nothing whatever to do with the subject, the "Amen" chorus was "an uncommonly bad fugue," while of all the settings of "Faust" there was not one in which the grand old story had been so shamefully ill-treated. Signor Arrigo Boito's opera "Mefistofele" did not fare much better at the lecturer's hands, being described as a curious compound of crudity, cleverness, vulgarity, and poetry. No one unacquainted with the whole of Goethe's play could make head or tail of the libretto. The opening prelude suggested a burlesque of Wagner, the "Kermesse" music was vulgar, and *Marguerite's* opening lines in the "garden scene" were set to a melody of Offenbach's. The best libretto for its purpose was declared to be undoubtedly that of Gounod's "Faust." There was no need to dwell on this music beyond paying a tribute of praise to the remarkable strength and beauty of its melodic material. The lecturer concluded by describing the incidental music to the first and second parts of Goethe's "Faust," written by Edouard Lassen, which, in spite of its occasional slips into the commonplace, was shown to be, as a whole, the most complete and satisfactory incidental music yet provided for the drama.

#### ROYAL COLLEGE OF MUSIC.

AT the 184th Students' Concert, on May 31, Schumann's Trio in F received a somewhat too spirited interpretation at the hands of Messrs. E. Howard Jones, W. Ackroyd, and Tennyson Werge, the second-named young gentleman being also heard in the difficult Romance from Joachim's Hungarian Concerto. A refined and finished performance was given of Mozart's G minor String Quintet. The divine *Adagio* in this lovely work was played with much feeling, Miss Ruth Howell distinguishing herself greatly as leader. Mr. N. McLeod Jones sang an air by Donizetti with fair success, and Miss Ena Bedford essayed Ambroise Thomas's "Connais tu," from "Mignon."

The most noteworthy piece in the programme of the Concert on the 7th ult. was César Franck's little-known Pianoforte and Violin Sonata in A, a work offering some peculiarities of form and treatment which hardly recommend themselves on a first hearing; but so full of seriousness, dignity, and musicianly skill that it commands respect, if not sympathy, and certainly deserves further acquaintance. The performance, by Miss Marie Motto (violin) and Miss Maud Branwell (pianoforte), was exceedingly good, the former producing a remarkably fine tone from her instrument. The performances of Beethoven's Quartet for strings in F minor (Op. 95) and of Schubert's Pianoforte Trio in B flat (Op. 99) were highly praiseworthy, particularly the latter; and in songs by Spohr and Goring Thomas, Miss Dora Barrington and Miss Ruby Shaw

displayed pleasing voices, the effect of which would be much enhanced by more distinct and careful enunciation.

We have never attended a better Concert at the College than that of the 22nd ult., when the students played Tchaikowsky's last Symphony. The performance was a surprise, but that Professor Stanford's young people succeeded as well as they did in giving expression to the pathos of the first and last movements is, perhaps, more surprising than that they should have played the stupendous *Scherzo* (in spite of its power, pomp, and brilliancy, perhaps the least elevated part of the work) so as to create a veritable *furor*. Mozart's "Haffner" Symphony and the *Finale* to Act III. of "Don Giovanni," both excellently rendered, completed the programme.

#### PIANOFORTE AND VIOLIN RECITALS.

PERFORMANCES of this nature have been given in such numbers of late that it is impossible to deal with them except with the utmost brevity. The first to be mentioned is the Pianoforte Recital of Madame Roger-Miclos, at the Princes' Hall, on May 26, when she was assisted by Mr. Johannes Wolff. She was less successful in works which may be regarded as classical than in pieces in the more showy style of Moszkowski and Godard.

On the same afternoon Mr. Nachéz gave his second Concert at St. James's Hall, when he played with considerable effect Max Bruch's Concerto in G minor (No. 1), with pianoforte accompaniment; Dr. Mackenzie's expressive "Benedictus"; and three movements from Dr. Hubert Parry's Bach-like Partita in D minor. Mr. Oudin's selection of songs was judicious, and included a new composition, "Réponse," nicely written by the Concert-giver.

There were also two Recitals on the following Monday. Miss Kleeberg, who is always welcome, performed at St. James's Hall, and displayed her refined and expressive style as well as her perfect technique in Beethoven's late Sonata in E (Op. 109), Bach's "Italian" Concerto, and minor pieces by Schubert, Schumann, Chopin, and Brahms. Of a Suite, entitled "Poèmes Sylvestres," by Theodore Dubois, it is impossible to speak in enthusiastic terms. Songs were contributed by the German light tenor, Mr. R. Kaufmann.

The Recital of Mr. Raoul Pugno, at the Princes' Hall, was well attended, and this artist, who is decidedly above the average of pianists, should visit us again at a less busy time of year. On this occasion he displayed executive capacity and intelligence of no ordinary kind in Beethoven's "Moonlight" Sonata and Schumann's picturesque "Faschingsschwank aus Wien," and received able assistance from Mr. Hollman in Grieg's Sonata in A minor for pianoforte and violoncello (Op. 36).

On the evening of the same day Master Arthur Argiewicz, the youthful violinist, gave his first Concert at the Princes' Hall. His most important effort was in Max Bruch's Concerto in G minor (No. 1), and in this as well as in minor compositions he certainly evinced talents which are worthy of serious cultivation. It is, therefore, satisfactory to learn that his natural protectors have resolved to remove him temporarily from public life and place him under the tuition of Dr. Joachim, with whom his gifts may be expected to develop in a legitimate manner.

Passing over some Recitals of small interest which occurred in the same week, we come to that of Miss Chaminade, on Saturday, the 2nd ult., at St. James's Hall. The talented young French composer and pianist presented a number of her own compositions, vocal and instrumental, those of unpretentious character being the more pleasing. The songs contributed by Miss Landi and Mr. Arthur Oswald all proved charming, especially "Si j'étais jardinier," "L'Anneau d'argent," and "Après de ma mie." Miss Liza Lehmann and Mr. Stojewski took effective part in the performance.

On the same afternoon that clever pianist, M. Slivinski, gave a Recital at the Queen's Hall, but for some reason unexplained he was nearly half-an-hour late in commencing. The audience bore the delay with fairly good humour, but it ought not to have occurred. With one exception—Mozart's Fantasia in C minor—only compositions of small calibre were given, the Polish pianist being most successful in compositions by his compatriot, Chopin. The show pieces

with which pianists think it necessary to conclude their Recitals were, however, rendered with much brilliancy.

Mr. Pugno gave a second Recital on the 4th ult., and on the 9th Mr. Josef Hofmann gave his last for the present. He was scarcely in his best form, playing Chopin's Sonata in B flat minor in a flurried manner and taking the Funeral March at a strangely rapid pace. Some smaller pieces, notably Liszt's Rhapsodie Espagnole, served however to display the youthful executant's executive capacity to the best advantage.

St. James's Hall was well filled on the following Monday, when Madame Sophie Menter gave a Recital and played with splendid effect Chopin's Sonata in B minor (Op. 58), and minor pieces by Beethoven, Schumann, Rubinstein, Tchaikowsky, and her pupil, Mr. Sapellnikoff. Some disarrangements of Schubert and Wagner were mercifully placed at the end of the programme.

The Pianoforte Recital of Mr. Isidor Cohn, on Wednesday, the 13th ult., was rendered interesting by the first performance of a new Pianoforte Trio in E minor, by Dvorák (Op. 90). This bears the title of "Dumky," and is a singularly fresh and beautiful work, full of the Bohemian composer's most characteristic touches. Details may be reserved, for the Trio is certain to be heard again next season. The able pianist received efficient assistance from Lady Hallé, Mr. Whitehouse, Miss Lydia Müller, Mr. Ries, and Mr. Gibson.

Master Argiewicz, on the 14th, and Mr. Slivinski, on the 16th ult., gave second Recitals, and on the afternoon of the last-named day Mr. Tivadar Nachéz gave another Violin Recital, at which he played the first movement of Beethoven's Concerto, the two Romances in G (Op. 40) and in F (Op. 50), and a graceful Romance in D, by Mr. Arthur Hervey.

#### ANCIENT GREEK MUSIC.

ON Monday, the 25th ult., Mr. W. H. Wing and Mr. Abby Williams gave the first vocal performance in London of the Delphian Hymn, at the Queen's Hall (small room). Mr. Williams also gave a short account of Greek and Roman music. Speaking of the importance of the discovery, he said Greek writers were so unanimous in praise of their music that the keenest curiosity had always been felt to hear something of this art, and the opportunity had now come. Music played a more important rôle with the Greeks than with us. It was considered the best means of training the intellect and strengthening the character, as gymnastics trained the body, and for this reason was taught to boys. Plato considered that no one could be really musical who did not know how to be virtuous, temperate, and courageous. To the Greek, music, like all the other arts, was an expression of the mind, and not merely an enjoyable amusement, or an ornamental adjunct to religious exercises. The lecturer then spoke of the musical contests at the sacred games, in which lyric poets contended for prizes; for the profession of lyric poet demanded first-rate skill, not only in poetry, but in music, dancing, and chorus training. He gave an account of the supposed music to a portion of Pindar's first Pythian Ode, showing some of the arguments for, and against, the probability of its being genuine.

Mr. Wing having sung this music, Mr. Williams, after mentioning that Æschylus, Sophocles, and Euripides were musical composers, proceeded to give reasons drawn from history why their music had not come down to us. Thus, when their dramas were no longer performed in public in the theatre, the scribes employed to produce copies of them would, in all probability, reproduce excellent copies of the text, which could always be appreciated; but would gradually cease to copy a number of musical signs which were not likely ever to be required again. The Hymn to Apollo had come to us in its original form, on stone, so that there were no mistakes through the carelessness or ignorance of scribes; and this made the discovery all the more valuable. The lecturer then proceeded to give reasons why M. Reinach's interpretation of the music was the best that could be made, and was, in all probability, absolutely exact. The hymn was originally accompanied by flutes and lyres. Such a band was represented on the North frieze of the Parthenon, where a group of two lyre

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players and one performer on the double flute precede the bearers of olive branches. The rhythm of five beats in a bar soon became acceptable to modern ears—witness the second movement of Tschaiakowsky's last Symphony. Fourteen fragments in all were found with musical notation, only two of which were large enough to contain sufficient of the music to allow of reproduction. Mr. Wing sang these two portions separately, first in Greek and then in English. The second portion is the best preserved; it contains some very difficult passages for the voice, which Mr. Wing sang with excellent effect. Mr. Williams pointed out some melodic passages which recurred more than once, which had suggested the idea of Wagner's *Leitmotiv*; but the lecturer thought this rather far-fetched.

This ended the most important part of the performance. During the remainder of the Lecture, excellent renderings were given by Mr. Wing of a short piece of music dating from about 100 A.D., found engraved on stone at Tralles, and the three well-known Hymns to Calliope, Helios, and Nemesis, of about 130 A.D.

The lecturer gave a slight sketch of the condition of music at Rome, where it was looked upon with contempt as an effeminate occupation, unfit for a nation of soldiers. When, however, it became fashionable, the Emperors affected a love of it, and several of them, especially Nero, appeared in the theatres, as public singers and dancers and instrumentalists.

The lecturer referred to the defection of the Roman flute-players in 309 B.C. as the first strike on record. The musicians of Rome were formed into colleges of flute-players, trumpeters, singers, &c., each college having a common chest and certain privileges as a corporate body. A burial ground, dating from 30 B.C., of the college of the singers who performed in the public games, is still in existence near the Latin Gate in Rome. Under the Empire, Greek musicians were imported to Rome as slaves to minister to the pleasures of the people, and the three hymns mentioned above were probably written by two Greeks, one of whom was a freedman (*i.e.*, a liberated slave) of Hadrian.

#### FOREIGN VOCAL SOCIETIES IN LONDON.

Nor the least interesting feature of the musical season has been the brief visits to the metropolis of choirs from foreign countries not often sending representatives to these shores. After the Amsterdam Choir came choral bodies from Switzerland and Sweden. Each contingent had something novel to offer, so that curiosity attached to their proceedings independently of questions of executive efficiency. The Berner Liedertafel, a male-voice choir numbering 120, under the conductorship of Dr. Carl Munzinger, director of the Berne Conservatoire, appeared at the Queen's Hall, on May 28, with a programme mainly consisting of folk-songs, patriotic ditties, and ballads. The chief piece was a setting by Dr. Munzinger of Uhland's "Harald," sung by the choir with considerable impetus. The volume of tone produced was good, and the choristers went through their duties with notable precision. Max Bruch's chorus "Vom Rhein" and some bright part-songs were well received by an audience not inclined to be very critical respecting the artistic value of the compositions given. Frau E. Räuber-Sandoz contributed in a pleasing manner Gluck's "O del mio dolce ardor" and songs by Franz and Schumann, and assistance was given by other soloists. Herr Max Reichel successfully played some violin pieces.

Sixty-six Swedish singers were heard at Queen's Hall, on the 5th ult. They were headed by the Hon. Axel Taube, and their selection of pieces was mostly of a national type. Their rendering of these had sufficient animation, though there were few manifestations of the superior qualities of choral singing. The most pleasing element of the Concert was the finished solo singing of Mlle. Agnes Janson. On the whole, the performances of both the Swiss and the Swedish visitors failed to create the impression that they were able to teach much to British chorallists.

#### PETERBOROUGH MUSICAL FESTIVAL.

THE fifth of the Peterborough and Lincoln Musical Festivals took place in Peterborough Cathedral on the 14th ult. The fine Norman nave at Peterborough is admirably adapted, both acoustically and aesthetically, for the purposes of a musical festival, since, without the confusing effect of echo, there is sufficient reverberation to give an added charm to music. A change of some importance was effected in building the temporary orchestra, not under the West window, as at the last Festival, but against the newly-erected choir gates, and close to the fine organ recently presented to the Cathedral, whose oak case, bracketed out from the triforium, forms a striking addition to the restored interior. It was probably in order that the new organ might be used—that the alteration was made, and it must be said that Messrs. Hills' instrument, played with commendable discretion as it was by Mr. C. Hancock, had an excellent effect in the *ensemble*. The afternoon service opened, after the recitation of sundry collects and versicles, with a setting of the Magnificat and Nunc dimittis in C, by Dr. Haydn Keeton, the Organist of the Cathedral and Conductor of the Festival. While both Canticles were obviously the work of a thoroughly competent musician, the latter possessed, perhaps, a greater share of distinction, some passages for the orchestra, and the effective treatment of the Gloria, deserving especial praise. Next came Beethoven's second Symphony. It is now pretty generally accepted that all great and serious compositions, if devoid of secular associations, are fit for the House of God, so that it is hardly necessary to insist upon the perfect appropriateness of Beethoven's music on this occasion. Even the *Scherzo*, and the unbridled imagination of the *Finale*, seemed absolutely in place, while, from a purely æsthetic point of view, the dignity of the building and the welcome absence of applause greatly enhanced the charm of the music. The performance was a correct one, erring, if at all, on the side of decorum. It was followed by "Judas Maccabæus," lightened by numerous cuts to suit an age of one-act operas and half-programme oratorios. Miss Anna Williams was the principal soprano, and invested her great solo, "From mighty kings," with admirable dignity and refinement. Madame Marian McKenzie performed her comparatively unimportant *role* as contralto soloist in a thoroughly artistic style. The tenor, Mr. Bernard Lane, was less at home in Handel's music than he proved to be later on in Mendelssohn's, and was hardly able to do complete justice to the very martial air "Sound an alarm." Mr. Daniel Price was excellent in the bass solos, and sang the air "The Lord worketh wonders" with all the technical ability its quaint "divisions" demand. The second soprano part was taken by Mrs. John Stott fairly efficiently. The chorus was thoroughly competent, well-taught, ready in attack, and sufficiently powerful, save, perhaps, as regards the altos. The tenors, too, possessed more of the genuine tenor quality than is usually met with in a chorus. The singers came from various towns in the Eastern and Midland counties. The Peterborough and Lincoln Cathedral choirs furnished, of course, the nucleus, which was strengthened by contingents from the choral societies of both cities, and of Northampton, Leicester, Market Harborough, Kettering, Stamford, &c. There was a large congregation in the afternoon, but the Cathedral seemed even more crowded in the evening, when the most popular of oratorios, Mendelssohn's "Elijah," was given. The performance, in which the same soloists appeared, together with sundry local artists in the double quartet, was of all-round excellence. The band might have been larger with advantage, the strings being decidedly weak in places, but this was the chief drawback to a thoroughly creditable performance. Of the soloists it need only be said that Miss Anna Williams was at her best, that Madame Mackenzie achieved a decided popular success in the favourite air "O rest in the Lord," that Mr. Lane was far more at home in "If with all your hearts" than in anything in Handel's Oratorio, and that Mr. Price's impersonation of the *Prophet* was thoughtful and dramatic. At the close of each service was sung the hymn "O worship the King," set to a very clever and effective arrangement of the good old tune, "Hanover," prepared



by Dr. Keeton. Such a strong, masculine tune affords a pleasant relief after the effeminate and sentimental hymns that are too common now-a-days.

#### "THE MESSIAH" AT CAMBRIDGE.

THE saying that "familiarity breeds contempt" applies to many things, and among them to music. From the perfunctory treatment "The Messiah" constantly meets with at the hands of conductors and other executive musicians who ought to know better, it would almost seem that Handel's greatest Oratorio is a case in point. The state of the band parts in ordinary use at the present day is anything but creditable. Upon them many successive generations of conductors have wreaked their will, until the orchestral accompaniments we are accustomed to hear are neither Handel nor Mozart, but an unhappy jumble of Handel, Mozart, and tradition. We want a "Messiah" revival badly. A step in the right direction has recently been taken by a musician admirably qualified for the purpose. Dr. Mann, the Organist of King's College, Cambridge, is a Handelian enthusiast whose enthusiasm is happily tempered with knowledge. His work in connection with the Handel MSS. in the Fitzwilliam Museum at Cambridge, the results of which are shown in the excellent catalogue recently published, would of itself entitle him to be regarded as an authority on the subject, and his latest labour is likely to have an effect still more practical and far-reaching. For some years past it has been the custom to give annual Festival Services in the magnificent chapel of King's College, perhaps the noblest purely perpendicular interior in the country. This year it occurred to Dr. Mann and those who acted with him to give a performance of Handel's "Messiah" under conditions that may fairly be described as novel. We have grown so accustomed to Mozart's additional accompaniments as to regard them as almost an integral part of the Oratorio. And indeed no musician would wish to see Mozart's beautiful and appropriate work done away with. It adorns Handel in the same way as the Renaissance screen is an ornament to the gothic interior at King's Chapel, though belonging to an entirely different type of art. But, apart from the fact that Mozart is by no means responsible for the accompaniments as we usually hear them, it is well that we should be permitted at least occasionally to realise Handel's music as it left his pen—or as near thereto as may be. The great difficulty that has hitherto stood in the way has been in respect of the wood-wind. It has been well known that oboes and bassoons were employed in Handel's time, but to what extent, and in what manner was a matter of uncertainty, as none of the contemporary scores give the parts for these instruments, save in the case of the chorus "Their sound is gone out," which was, by the way, a later addition. Here the oboe parts were written out, perhaps because they are of a more *obbligato* character. For, speaking generally, the oboes and bassoons were used chiefly to support the extreme vocal parts, and had but little independent work. The discovery made only a few months ago by Dr. Mann and Mr. Prout, at the Foundling Hospital, of the complete set of parts bequeathed by Handel to that Institution, is now widely known. It has enabled Dr. Mann to construct a complete score, the oboe and bassoon parts being taken from the Foundling Hospital set, and the rest from a careful comparison of Dr. Chrysander's admirable *fac-simile* of the Buckingham Palace autograph score with the so-called "Dublin score," now belonging to St. Michael's College, Tenbury. So valuable and interesting a score as Dr. Mann's should not be allowed to remain in manuscript, and it is much to be hoped that it may be rendered accessible to conductors and other musicians by publication. The performance, on the 13th ult., was, it need hardly be said, one of the greatest possible interest to musicians. Nor was the interest merely archaeological. Though the hearer constantly caught himself missing familiar phrases—here a Mozartean viola part, there a phrase for clarinet, the general effect was more satisfying than might have been expected from a score which appears so thin to nineteenth century ears. A grand pianoforte was used, as well as the organ, to

represent the *basso continuo* of the score. There was considerable difference of opinion as to its effect, but for our own part its *arpeggio* chords sounded well, especially when, as in the case of the recitative, "There were Shepherds," they were heard together with the sustained notes of the bass strings. "For unto us" was none the less impressive for the absence of the usual sensational contrast between *pianissimo* vocalisation and the full blast of trombones and banging of drums. In the chorus "Lift up your heads," Handel's original text, "Who is this King of Glory," was restored. The air "Why do the nations" was sung without the customary *Da capo*, there being not only no indication of a repeat in the original score, but the parts bearing the direction *Segue il coro subito*. The abrupt transition certainly had the result of making the following chorus, "Let us break their bonds," all the more effective. "Since by man came death" and "For as in Adam all die" were taken as unaccompanied choruses. No attempt was made to reproduce the numbers of band and chorus of Handelian times, or even their relative proportions, the former numbering 63, the latter 200. It would be interesting, however, if the experiment could be made, say in the chapel of the Foundling Hospital, where Handel himself directed annual performances of "The Messiah" from 1750 to 1758. It only remains to chronicle the thoroughly efficient soloists, Miss Florence Monk, Miss Jessie King, Messrs. Gawthrop and Pierpoint, and to mention the judicious organ-playing of Mr. F. Dewberry and the thoroughly artistic manner in which Mr. C. Wood made use of the pianoforte. The performance was ably conducted by Dr. Mann.

#### MUSICAL GUILD.

THIS Society's Concerts maintain their high standard, but in spite of well-chosen programmes and generally excellent performances, the audiences attracted to them are anything but encouraging as regards numbers. At the second Concert, on May 29, at the Kensington Town Hall, Miss Isabella Donkersley was welcomed back as leader, and in the C minor Pianoforte Quartet (Op. 60) of her favourite, Brahms, once more displayed her exceptional qualifications as an interpreter of this master. Her partners were Miss Maggie Moore (pianoforte), Messrs. Alfred Hobday, and Paul Ludwig. A fine performance was also given of Haydn's String Quartet in G (Op. 5, No. 3). Miss Ethel Sharpe played some of Brahms's latest pianoforte pieces and did full justice to their manifold beauties, the weird, fascinating *Intermezzo* in E flat minor receiving an especially sympathetic interpretation. Mr. Claude Hobday proved himself a virtuoso on the double bass in two pieces by Bottesini, and Miss Serruys made a wholly favourable impression by her artistic singing of songs by Bemberg and Massenet. The third Concert, on the 12th ult., opened with a beautiful performance of Onslow's fine Quintet for wind instruments (Op. 81) and closed with Brahms's Clarinet Trio. The latter work was played by Mr. Charles Draper (an accomplished clarinetist), Miss Annie Grimson (pianoforte), and Mr. Paul Ludwig (violinello). Miss Grimson and Mr. Ludwig were also heard in Beethoven's Violoncello Sonata (Op. 5, No. 2), in which the vigorous style and full tone of the violinellist stood in marked contrast to the technically correct but somewhat timid performance of the pianist. Mr. John Sandbrook's sonorous bass voice was heard to advantage in the broadly declaimed Prologue to Leoncavallo's "Pagliacci" and two expressive Scotch songs by Mr. A. Davidson Arnott.

#### MUSICAL ASSOCIATION.

THE twentieth season of the Musical Association was concluded on the 12th ult., when Mr. James Higgs read an interesting paper on "Samuel Wesley: his life, times, and influence on Music." Such a subject—or, it may be said, series of subjects—might obviously provide sufficient material for many lectures, and it was evident that Mr. Higgs had been embarrassed by the abundance of his knowledge. He, however, rightly devoted the greater part of his paper to the two brothers, Charles (born 1757) and Samuel (born 1766), both of whom, had they lived in this



The Musical Times,

# Jesu, priceless Treasure.

July 1, 1894.

ANTHEM FOR BOYS AND CHORUS.

Composed by J. VARLEY ROBERTS, Mus. Doc., Oxon.,  
Organist and Master of the Choristers at Magdalen College, Oxford.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

*Andante con moto.*  
DEC. BOYS ONLY.

VOICE. *Andante con moto.*  
CAN. BOYS ONLY. Je - su, price-less trea - sure,  
VOICE. *Andante con moto.*  
ORGAN. *Su. Diap. & Oboe.*  
*Ped. Bourdon.*

Tru-est friend to me, . .  
Source of pur-est plea-sure, Tru-est friend to  
Tru - est friend to me, tru - est friend to  
me, tru - est friend to me, tru - est friend to  
ALTO. *mp*  
1st TENOR. *pp* In Thine arm I rest me, *mp* Foes who would mo - lest me,  
2nd TENOR. *pp* *mp*  
BASS. *p* *mp*

This first movement may be used as a separate Anthem.

The Musical Times, No. 617.

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me, tru - est friend to me. . . . .

me, tru - est friend to me. . . . .

Can - not reach me here, . . . can - not reach me here.

*f.* *p.*

*f.*

Ah, how long I've pant - ed, And my heart hath

Ah, how long I've pant - ed, And my heart hath

*dim.* *f.*

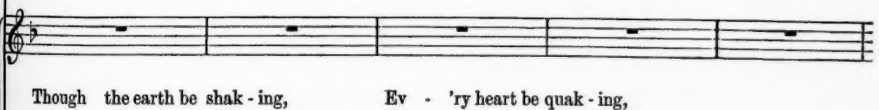
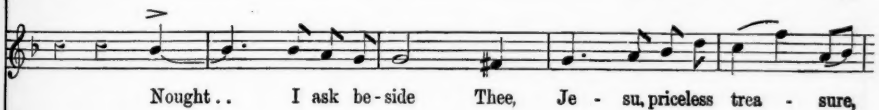
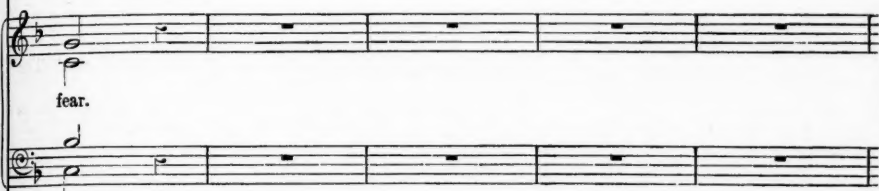
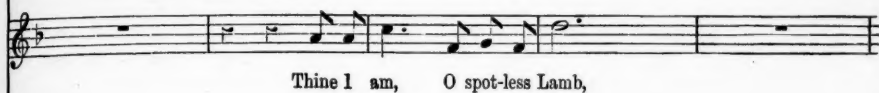
faint - ed, Thirsting, Lord, for Thee, Thine I

faint - ed, Thirsting, Lord, for Thee,

*pp.* *pp.*

Je - sus calms my fear, Je - sus calms my

*dim.* *p.*



Tru-est friend to me, Thine I am, O spot - - less

Tru-est friend to me, Thine I am, O spot - - less

*pp* Je-sus calms my fear. *f* Fires may flash and thunders crash, Yea, and sin and hell as

Lamb, Tru-est friend to me, tru-est friend to me. . . . *rall.*

Lamb, Tru-est friend to me, tru-est friend to me. . . . *rall.*

- sail me, *pp* Je-sus will not fail me, Je-sus will not fail me. . . . *rall.*

*pp* *rall.*



RECIT. TENOR.

Romans viii. 1, 33, 34.

There is therefore now no con-dem-na-tion to them which are in Christ Je - sus, who

*Sw. Diaps.*

*Ped. Bourdon coupled to Sw.*

walk not af-ter the flesh, but af-ter the Spi-rit. Who shall lay an-y-thing to the charge of God's e -

- lect? It is God that jus-ti-fi-eth. Who is he that con-dem-neth? It is

*f* *With expression.*

*mf Gt. Diaps.* *pp Voix Celeste.*

*With expression.*

*senza Ped.*

Christ that died, Christ that died, yea ra-ther, that is ris-en a-gain, who is

*mf*

*mf*

*Ped.*

e-ven at the right hand of God, who al-so mak-eth in-ter-ces-sion for us.

Hence all fears and sad-ness, For the Lord of glad-ness,

*Larghetto.*  
ORGAN *ad lib.*  
*Gt. Diaps.*  
Ped. 16 ft. open coupled to Gt.

Je-sus en-ters in; They who love the Fa-ther, Though the storms may

ga-ther, Still have peace with-in; . . . Yea, what-e'er I here must bear, . . .

Still in Thee lies pur-est plea-sure, Je-su, price-less trea-sure, price-less trea-sure.

*rall.*  
*rall.*  
*rall.*

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(To be continued.)



prodigy-loving age, would doubtless have been exploited in our concert-rooms and journals. According to the lovingly written records of their proud father, the Rev. Samuel Wesley, Charles played at two years and nine months, and his younger brother, Samuel, at three. Samuel, too, seems to have had his musical faculties as a child greatly developed by—we fear to write it—street organs, whose tunes he would play by ear. Of course he composed long before he could write, and thus his Oratorio "Ruth," the manuscript of which he presented, in his eighth year, to Dr. Boyce, was really composed when he was six. His extraordinary power of extemporisation, for which he in after years became so famed, was also shown as a child; and as soon as he was taught notation, which was done when he was between five and six, he quickly developed a wonderful rapidity in reading at sight. He would seem, moreover, to have been as quick-witted as he was musical, for one day when Dean Barrington ventured to excuse a passage which broke through established rules, Master Samuel answered: "When rules are so well grown composers should not break them unless the effects are good, and the effect here is not good, but ugly." The Rev. S. Wesley moved to London in 1771, and Mr. Higgs gave some very interesting particulars concerning the series of chamber concerts which Charles and Samuel gave at their father's house from 1779 to 1785. Samuel's organ playing formed a distinguishing feature at these concerts, but the programmes were well varied and attracted a sufficient number of subscribers to make them pecuniarily successful. Samuel Wesley's attention seems to have been first attracted to Bach's music in 1800, and Wesley and Horn's first edition of the Forty-eight Preludes and Fugues were probably published in 1810. Some amusing objections were, it seems, raised against their publication, one of them being the unnecessary difficulty of some of the keys in which they were written. Wesley, who ultimately regarded the popularisation of Bach's music in England as his life mission, persevered, however, with results that are well known. In after years he seems to have devoted much time to teaching and to lecturing, and was much sought after "in society." He seems to always have preserved his quick wit, in spite of a severe injury to his head, resulting from a fall, which subjected him to periods of melancholia. Being asked by a wealthy amateur to impart the secret of his power of extemporisation, he replied: "When I know how I do it I will gladly teach you." Speaking of the organ in St. Paul's Cathedral he remarked: "The keys are as stubborn as 'Fox's Martyrs,' and are almost as much buffeted." He commented severely on the slovenly manner in which the week-day services in our Cathedrals about 1828 were "galloped over," and the selection of services by King and Kent instead of those of Purcell, &c. In conclusion, Mr. Higgs pleaded for a wider recognition of Samuel Wesley's music and the publication of much that was now lying in undeserved neglect.

During the discussion which followed, Sir John Stainer, who occupied the chair, said that he feared there was good ground for Wesley's indictment against the Cathedral authorities. When he went as organist to St. Paul's Cathedral he remembered discovering a simple anthem of about thirty bars on which was written "Very useful for a cold morning." Concerning King and Kent's services, however, it should not be forgotten that they were the first of the series of the melodious and non-contrapuntal school which was the reaction against the old contrapuntal services, many of which were very dry and exceedingly difficult to sing. Mr. W. H. Cummings said it seemed astounding that Wesley should have opposed "equal temperament" and yet have worked so zealously for the wider appreciation of Bach's "Forty-eight," which were specially written for the "equal temperament" scheme. He also suggested that Mr. Higgs should collect and publish Samuel Wesley's letters, which were remarkably interesting reading.

#### WAGNER SOCIETY.

The annual *Conversazione* of the Wagner Society was held on the 12th ult., by kind permission, at Mr. Dowdeswell's Fine Art Galleries, New Bond Street, and proved to

be one of the most successful the Society has given. A representative selection from the master's vocal writings was sung by Miss Pauline Cramer and Miss Beatrice Frost, and two papers were read respectively by Mr. Charles Dowdeswell and Mr. Henry F. Frost. Mr. Dowdeswell took for his subject the Persian poet, Hafiz, who lived and died in the fifteenth century, and concerning the inner meaning of whose poems Goethe, Emerson, and many other thoughtful writers have left to posterity more or less contradictory opinions. Wagner in his correspondence makes several allusions to the works of Hafiz, and in a letter dated October 14, 1852, he writes: "Do study Hafiz carefully; he is the greatest and most sublime philosopher. Certainly no other writer has given the great question so sure and irrefutable an answer. There is only one thing—that which he commands. All beside is not worth one farthing, however high and noble it may call itself. Something similar to this will also be shown in my own 'Nibelungen.'" Although when Wagner wrote thus it was more than two years before he commenced his exhaustive study of Schopenhauer, there can be little doubt but that the poems of Hafiz exercised considerable influence in the development of Wagner's ideas, and hence consideration of this poet's works was happily appropriate to the occasion. Mr. Dowdeswell gave a brief but lucid sketch of the controversy which, from the moment that Western and even some Eastern scholars first turned their attention to Hafiz, has been carried on—viz., whether the poet simply meant what he wrote, or spoke allegorically of eternal truths. The lecturer inclined to the latter view, but at the same time expressed his opinion that no theory would ever fully explain Hafiz's writings. Thus when scientific criticism had said its last words, wonder would step in and play for ever about him, and his works were another illustration of the truth of Schopenhauer's profound words: "Not only philosophy, but also the fine arts work at bottom towards the solution of the problem of existence." If Mr. Dowdeswell's paper may be said to have dealt with the mystical, Mr. Frost's decidedly concerned itself with the practical. Its title was "Hints to Bayreuth Pilgrims," and very useful hints they proved to be, as many of those who heard them and visit Bayreuth this year for the first time will doubtless find. The lecturer, or, rather, speaker, who has apparently tried all the various routes, related the results of his many experiences in a chatty and graphic manner, the interest of his remarks being heightened by an admirable series of pictures thrown on a screen by the aid of a magic lantern. These views included the exterior and interior of the far-famed theatre, the approach to and rooms in Wagner's house, and the master's simple tomb, whereupon, Mr. Frost said, some loving floral tribute was always to be found.

#### THE HOPE-JONES ELECTRIC ORGAN.

ON May 31 and the 1st ult. a large number of musicians accepted the invitation of Mr. Thomas Threlfall to view the organ recently re-constructed at his house in Hyde Park Terrace. The instrument, which was originally built by Mr. Gern, has been re-built by the same builder, the Hope-Jones Electric Organ Company making and fixing the electric action. The voicing of some of the stops is exquisite, but interest naturally centres on the electro-pneumatic action, by means of which the organ is played; and here, of course, are the peculiar features of all organs constructed (or re-built) on the Hope-Jones system. The console is moveable, as compact and portable as a harmonium; the flexible cable (connecting the console with the organ) being in this case about sixty feet in length. The touch, with full organ on, is lighter than that of an ordinary pianoforte (any number of couplers making no difference in this respect). The current required for the whole organ, which contains over sixty stops, is barely sufficient to ring a house-bell, three small dry cells being ample, and allowing for a large margin of current in reserve into the bargain. The promptitude of speech is remarkable; any pallet speaking instantaneously and with perfect repetition, increase in the number of stops or couplers up to full organ making no difference on this point. Each manual also has the much-discussed "double-touch," which (with a little practice) should make many new and charming effects

in tone-colour perfectly feasible and easy of execution. The organ clearly proved that here at last we have an electric action as reliable and trustworthy as any other kind of action with which organs are played. It appeared as though the accomplished pianist and the neat "technique-perfect" organist will show to great advantage on an organ of this kind. There was not a ghost of a cypher or hitch of any sort.

## REVIEWS.

*Basses and Melodies for Students of Harmony.* Selected or adapted from the works of the great composers by Ralph Dunstan, Mus. Doc., Cantab. (Novello's Music Primers, No. 44.) [Novello, Ewer and Co.]

THIS valuable addition to Novello's well known series of educational works will be found to cover two important branches of musical study. Its contents are so arranged that a student of harmony will pass through a graduated series of basses for harmonisation, commencing with triads and proceeding step by step, with short but quite adequate explanations of each successive chord, until the most advanced pupil will discover that he has his work cut out if he wishes to produce a respectable specimen of harmony. It has been often said, as an objection to books such as these, that the exercises and examples are the sort of thing which might enter the head of a theorist, but would never come from the pen of a decent composer. Dr. Dunstan has entirely guarded himself against this attack by selecting all his basses from known authors. The good result is obvious—the book becomes a practical introduction not to theory only, but to composition also. The second important branch of study which Dr. Dunstan has so well laid before the student is the art of "playing from a figured bass." This is often said to be a lost art, and sometimes much undeserved praise is given to a young person who can harmonise "at sight." This art certainly ought not to be allowed to fall into disuse; it constituted the very groundwork of training half-a-century ago, and if people could only be made to believe it, it is just as important to the musical student now as it was then. Dr. Dunstan provides special exercises to be worked out on the pianoforte, and if these are done under the eye of a teacher the benefit to the pupil will be enormous. Much of the clumsy unvoiced harmonisation which examiners are constantly deploring is due to the common neglect of *playing* regularly from figured basses. The expert at this art passes with a light heart during his paper work over difficulties and pitfalls which plunge the mere "paper musician" into the gulf of despair; the one can recall mentally the sound of the many similar passages he has played; the other, after duly scratching his head (apparently a physical necessity among examinees), ends by putting down something which he thinks "looks all right," but which he ought to know would sound execrable. One other advantage is to be gained from Dr. Dunstan's useful primer; all who have been examined in harmony (and in these days who has not?) are painfully aware that there is a marked difference in the style and character of figured basses. The difference is so great that a pupil who has become an expert in one style of bass will find himself completely upset at the novelty and the unusual appearance and texture of basses framed by another hand. Thus it often happens that success in an examination is turned into failure owing simply to the fact that the pupil has worked only in one groove. This danger is entirely removed by Dr. Dunstan: he has selected basses of all sorts and kinds, and of all periods. A goodly array of melodies for harmonisation brings the first part to a close. The second part goes over ground rarely trod and where students stand greatly in need of a helping-hand; it gives basses to be harmonised in six, seven, and eight parts. These are followed by basses from great masters for advanced students, and a capital set of chorale melodies to be harmonised in six, seven, and eight parts. An appendix, giving an admirable account of obsolete methods of figuring, and another giving hints to the student how to surmount special difficulties in some of the exercises, bring to an end one of the most useful books of its kind which we have ever seen. Dr. Dunstan has done in the sphere of

harmony what Dr. Gordon Saunders ("Strict Counterpoint") has done for the young contrapuntist. If these two Primers are conscientiously used at the keys of a pianoforte as well as on the study writing table, an immense advance ought to take place in the level of work done for diplomas and degrees, examiners would certainly have lighter work, and examinees would leave the examination-room with lighter hearts! All students now-a-days require, however, to be warned against the popular notion that a good tutor or a good book will relieve them from the necessity of working: it is amusingly common to hear a plucked examinee lay all the blame on his tutor or his text-book, and yet it generally follows that if he succeeds it is—he complacently believes—entirely owing to his own superior ability! In this respect, a tutor and a text-book are somewhat in the awkward position of the coxswain of a racing eight-oar: if the race is won, it is due to the good rowing; if lost, it is attributed to the bad steering. Then, again, the young student should not be encouraged to criticise his tutor or text-book too freely: it will be time enough for him to search for other's faults when he is in the position of an examiner and not of an examinee. The undue growth of this critical spirit makes a pupil create artificial difficulties and doubts in order to show his own acumen. Such youngsters (there are many of them) should be told that time is better employed in improving oneself than in depreciating others. It was, we believe, Sir Arthur Sullivan who said that we have now in England plenty of good performers, but are sorely in need of good hearers of music. We might, perhaps, be allowed to add that we have now plenty of good educational books, but that people require to be trained how to use them. Certainly, if this admirable little book by Dr. Dunstan, and others in the same series, are rightly read and receive the encouragement they deserve, we could not as a nation be charged with having only a superficial taste for, and knowledge of, the beautiful art of which we so loudly protest our admiration.

*Richard Wagner's Prose Works.* Translated by William Ashton Ellis. [Kegan Paul, Trench, Trübner and Co.]

MR. ELLIS has now, in his second volume, published "Opera and Drama," that famous treatise which, at the time of its appearance, created such a sensation. As Mr. Dannreuther truly observes, the attention which it attracted was owing not so much to the propositions put forth, or to the brilliancy of the writing, as to the "fierce attacks on living composers which it contained." Let one suffice by way of illustration: "In Meyerbeer's music there is shown so appalling an emptiness, shallowness, and artistic nothingness, that—especially when compared with by far the larger number of his musical contemporaries—we are tempted to set down his specific musical capacity at zero." Mr. Ellis, in his "Translator's Preface," gives some interesting details about the history of the treatise. The "first unmistakable shadowing forth" of "Oper und Drama" was in a letter addressed by Wagner to his friend, Uhlig, on September 20, 1850: "In any case, I will shortly send you rather a long article on modern opera—about Rossini and Meyerbeer." When "Oper und Drama" had been printed, Wagner made Uhlig a present of the manuscript, but the latter had died in 1853, and it was returned by Uhlig's family to the author, at Wagner's own request, apparently in 1879. Mr. Ellis gives a translation of a characteristic letter from Wagner to Uhlig when he gave him permission to keep the manuscript. The last sentence runs thus: "But above all take cheer from the binding, in which I have endeavoured to reverse Goethe's saying, 'Grey, my friend, is every theory'; so that I may call to you with a good conscience, 'Red, O friend, is this my theory.'" In Mr. Ellis's preface there are some exceedingly noteworthy remarks about the extracts from "Oper und Drama" which appeared in the *Deutsche Monatschrift*; if these articles be compared with the parallel passages of "Oper und Drama" it will be found that "there are a number of minor alterations and one very important addition." We quite agree with Mr. Ellis when he says that "to criticise the book as a whole is scarcely the province of its translator"; at the same time, one cannot but feel grateful to him for certain comments which he makes. He

considers the work "combines all the advantages and disadvantages of having been written at a terrific pace"—the work was dashed off in four months. "The advantages," he goes on to say, "might have been retained, and the disadvantages removed by laying aside the completed manuscript for a few months, and then taking it up, for purposes of revision, with the impartial eye of practically a stranger." This excellent piece of advice comes too late for Wagner, but any authors who come across it will do well to make a note of it. If followed it might improve some books, and, in certain cases, possibly, cut out root and branches. Mr. Ellis hopes shortly "to be able to take up the whole matter (i.e., "Oper und Drama") in a series of articles," of course in *The Meister*, and for that promise many who feel the want of a guide, philosopher, and friend will heartily thank him. One more allusion to the interesting "Translator's Preface"; to notice the treatise itself would require more space than stands at present at disposal. Mr. Ellis calls attention to the difficulties of his task. This is no mere mock humility; Wagner's prose-writing, like his music, is fearfully and wonderfully made, and, to translate it, "knocks," as Mr. Ellis justly says, "the vanity out of any man." For the ability and earnestness which he has shown, and for his patience, his constant anxiety not in any way to misrepresent the master, all students, especially those who do not read German, will be most grateful. The third volume will contain, *inter alia*, "A Theatre for Zurich," "Judaism in Music," and "On the Performance of 'Tannhäuser.'"

*Rivista Musicale Italiana.* Anno I. Fascicolo 2<sup>o</sup>.  
[Turin: Bocca.]

The first number of this excellent quarterly magazine has already been brought before the notice of our readers. There is no falling away from the high standard then reached, in this, the second issue of the publication. Among the articles of special interest to musical antiquaries may be named that on a poem of Petrarch, set to music by Du Fay, the manuscript of which is in the University library at Bologna. With a *fac-simile* of the MS. is given also a transcription of the music into modern notation. It is written for three voices in triple time, and shows an ability on the part of this old master to write tunefully and gracefully that will probably surprise many of his modern readers. This article, which is signed by F. X. Haberl and G. Lisio, is supplemented by a critical commentary on the music and poetry of the piece from the pen of the last-named. The music of Palestrina is dealt with in an article by G. Tebaldini, which contains many illustrations from the works of that master. The number contains four articles in the French language, one of these—"La Berceuse Populaire," by E. de Scholtz-Adaiewsky—being a remarkably interesting study of this particular branch of folk-song. M. Kufferath contributes a sympathetic article on Bülow, and M. Ernst gives a critical analysis of Massenet's "Thais." The reviews contain notices, we are glad to see, of many English publications.

*Mass for Six Voices, "Euge Bone."* By Dr. Christopher Tye. The Old English Edition, No. 10.  
[Joseph Williams.]

Dr. TYE was ranked by Fuller among the Worthies of Westminster, and he justly occupies a distinguished place in musical literature. He is principally known by

The Acts of the Holy Apostles turn'd into verse  
Which I have set in several parts to sing.

But he wrote many excellent compositions and much of his music still exists in manuscript. The Mass under notice is supposed to have been written as an exercise for Tye's degree of Bachelor or Doctor at Cambridge, and the learning displayed in it fully justifies that supposition. The music, however, is no valley of dry contrapuntal bones; the bold style, the fulness of the harmonies, and the deep feeling show that the composer's heart as well as his head was engaged in the work. The mass is a remarkable composition. In this "Old English Edition" there is a valuable Introduction giving an account of the original manuscript of the Mass, also an interesting biographical memoir of Dr. Tye. There is besides a *fac-simile* of the composer's signature from an Ely manuscript.

*Fifteen English Songs.* By Jacques Blumenthal (Op. 100).  
[Joseph Williams.]

THE words of these songs are from the pen of Gwendolen Gore, who has already displayed taste and ability as the translator of German poems. Love is here her principal theme: one of which the world never tires, and one which offers special opportunities to a composer. Mr. Blumenthal possesses the secret of appealing to popular taste without becoming vulgar; the melodies are tuneful, the form is clear and simple, and thus he finds favour with all kinds of singers. But there is nothing crude or commonplace about his music; intimate union of tone and word, harmonies of rare delicacy and often delightful effect, and clever and pleasing pianoforte accompaniments give to these songs a special *cachet*, and win for them the esteem of musicians.

*Steadiness and Flexibility of the Bow.* By J. Jacques Haakman. [Charles Woolhouse.]

THIS consists of six exercises for the violin in the first position, which are well calculated to cultivate that steadiness and flexibility in bowing without which no violinist can hope to charm his listeners. The exercises are arranged in order of increasing difficulty, and each is furnished with marks for bowing and other indications of valuable assistance to the student. They are, moreover, sufficiently melodious and rhythmical to engage the attention, and the pupil who can play the sixth exercise to the satisfaction of his master may count himself already well advanced.

*Fifty Solfege pour le médium de la voix.* By F. Paolo Tosti. [Enoch and Sons.]

THESE vocal exercises, intended to strengthen and give increased command over the voice, are similar in character to the celebrated series by Concone, and as such will be doubtless welcomed by many teachers and vocalists. The *solfege* have the great merit of being written in the middle register of the voice, where there is the least risk of injury being done to the vocal chords by over-straining, and where all true voice-training must begin. Their limited compass also makes them available for use by all voices, and it is almost unnecessary to add that their popular composer has made them musically interesting.

THE Tonic Sol-fa Association announces two great Concerts to be held at the Crystal Palace on Saturday, the 14th inst. There will be a performance by 5,000 juvenile certificated singers at 1 p.m., conducted by Mr. George Merritt; and another at 3.45 p.m., by 3,000 adult performers from London and the provinces. At the latter Concert the new sacred cantata, "The King's Error," by Henry Coward, of Sheffield, will be performed for the first time. The composer will conduct. A large contingent of the choir and band will come from Sheffield.

THE establishment during the present month, in George Street, Hanover Square, of "The Musical Exchange," a club for the convenience of musicians and others interested in the world of music, will no doubt be cordially welcomed. A special feature of the Musical Exchange will be the admission of lady members, an innovation which will no doubt be appreciated by the fair sex. The club will be under the management of Mr. Percy Notcutt.

A PERFORMANCE of the "Golden Legend" has been arranged to take place in the Adelaide Jubilee Exhibition Building on the 3rd inst., under the direction of Mr. C. J. Stevens. The chorus and orchestra will number over 400, and the solo vocalists engaged are Madame Emily Spada, Madame Belle Cole, Mr. Philip Newbury, and Mr. Charles Magrath.

MESSRS. ROGERS AND SON, who have hitherto been known only as the makers of upright pianofortes, have now commenced making "grands," specimens of which are to be seen in their showrooms in Berners Street.

ORGAN Recitals are being given weekly on Wednesdays, in St. Michael's, Cornhill. The players during June have been Dr. C. W. Pearce, Dr. W. J. Reynolds, and Mr. Henry Riding.



## FOREIGN NOTES.

AMSTERDAM.—During the past season the Concert-house Orchestra, under Mynheer Kes, gave nine Beethoven Concerts, at which the "Immortal Nine" were performed in chronological order, as well as the whole of the overtures, the five Pianoforte Concertos, the Violin and Triple Concertos, the "Prometheus" and "Egmont" music, and the Septet.

BERLIN.—At a recent sale of musical autographs, the original of Weber's "Invitation to the dance" fetched 3,003 marks. This manuscript was for many years in the market at 300 marks without finding a purchaser. At the sale in question, fifty sheets of sketches by Beethoven were sold for 1,850 marks; a song, "Antigone," by Schubert, fetched 460 marks; Gluck's sketches to "Iphigenia in Tauris," 1,610 marks; an Aria for bass, by Mozart, 1,375 marks; a sacred song, "Ich hatte meine Zuversicht," by J. S. Bach, 350 marks; a fragment from Haydn's opera, "L'isola disabitata," 525 marks; drafts of two letters of Wagner's, 185 and 140 marks respectively; and last, not least, the portrait of Mozart, drawn from life, by Doris Stock, 1,510 marks. Most of these treasures were purchased by Dr. Max Adams, the proprietor of the great publishing house of C. F. Peters, of Leipzig, to be added to the free library which he lately opened in that town.—Smetana's opera, "The Sold Bride," has at last found its way to the Royal Opera, where it was recently given for the first time, and achieved an emphatic and genuine success. That erudite and severe critic, Dr. Otto Lessmann, gives it as his opinion that Smetana's work is the best comic opera in the old style which has been produced since Mozart's "Figaro" and Rossini's "Barber," and that it would have to be considered an absolute masterpiece if the third act were dramatically on the level of the rest.—A new opera in one act, "Angla," by Ferdinand Hummel, the composer of the successful "Mara," was produced at the Royal Opera, on the 9th ult., but without much success.

BREMEN.—The Festspielhaus à la Bayreuth, which it was the intention of some Rubinstein enthusiasts to erect in this town, is not yet to be. The eternal money question has killed the project, unless it will only delay it, as it only delayed its famous prototype. Lacking the special Rubinstein Theatre, the pianist-composer's friends will content themselves with ten performances of "Christus" at the local Town Theatre.

BRUNSWICK.—At a Concert given recently by the Teachers' Choral Society a new heroic song (Heldengesang), "Hermann the deliverer," for soli, male chorus, and orchestra, by Karl Zuschneid, was produced with striking success. The work is said to be a really valuable addition to the *répertoire* of male voice cantatas.

BUDAPEST.—At the Royal Hungarian Opera House a new opera, entitled "Die Büsser," and founded on a Buddhist subject, by Edmund Farkas, director of the Klausenburg (Transylvania) Conservatoire of Music, was produced on April 21, with but very little success. It will be remembered that a drama of this title (also called "Die Sieger"), which was to be the successor to "Parsifal," is said to be amongst the MSS. left by Wagner.—A marble memorial tablet has lately been attached to the house in which the excellent composer, Richard Volkmann, lived for many years and wrote some of his finest works.

CASSEL.—Berlioz's "Faust" has lately been performed at the Court Theatre here for the first time with the greatest *éclat*. The conductor, Dr. Beier, who, by an able analysis, had assisted the audience towards a better understanding of the strikingly original work, and who, moreover, secured an excellent performance, was presented at the conclusion of the Concert with a massive silver laurel wreath, on the leaves of which the names of the donors were engraved.

COLOGNE.—Further details respecting the first performance of Niccolò Spinelli's new opera "A Basso Porto," point to the fact that the success of the work was quite phenomenal, and greatly exceeded that of the "Cavalleria" and other successful novelties of the last few years. Like Byron, the fortunate composer awoke one morning and found himself famous. His music is said to be full of quite unusual beauties, some critics going so far as to assert that

the *Finale* to the second act has no equal in all Italian opera. Spinelli was "called" more than twenty times, quite an exceptional honour for a German audience to pay an author.—Herr P. J. Tonger has recently issued a hitherto unpublished song by Beethoven, curiously entitled "Elegy on the death of a poodle." The manuscript is in the possession of the well-known Beethoven enthusiast, Dr. Erich Prieger, of Bonn, who is of opinion that it was composed about the same time as "Adelaide."

DARMSTADT.—Humperdinck's "Hänsel und Gretel" was performed here for the first time, on the 6th ult., with great success.

EMDEN.—On May 20 the local Church Choir performed the rarely heard Oratorio "The Raising of Lazarus," by Carl Löwe, of "Balladen" fame. The work is said to have been greatly appreciated.

FREIBURG (Baden).—Herren R. Birnschein and H. Rückbeil, two members of the orchestra at the local theatre, are the poet and composer respectively of a one-act Märchenspiel (fairy play), entitled "Eine Kyffhäuser-sage" (a legend of the Kyffhäuser), which was recently produced here very successfully.

HANOVER.—An influential committee has been formed here to erect a monument to Richard Wagner. It would be an everlasting disgrace to the master's native place, Leipzig, if it should come to pass that another town forestalled it in thus honouring the memory of the greatest genius which Germany has produced this century.

HEIDELBERG.—On the 7th ult. the Bach-Verein gave an impressive Hans von Bülow "In Memoriam" Concert, under the direction of Herr Felix Mottl and Dr. Ph. Wolfrum. Of the deceased master's works the "Funerale" (Op. 18) and "Nirwana" (Op. 20) for orchestra, three "Poems" for mixed choir (Op. 15), a song cycle, "Die Entsagende" (Op. 8), and some pianoforte pieces were performed. Liszt's "Les Préludes," Wagner's Prelude and Liebestod from "Tristan," and the Funeral March from Beethoven's "Eroica" completed the programme.

INNSBRUCK.—On May 9 Wagner's "Walküre" was given here for the first time at the Town Theatre. A capital performance and a great success are reported.

LEIPZIG.—At the last Concert of the Liszt Society, the great pianist-composer's "Faust" Symphony was superbly played by the band of the 134th Infantry Regiment, under the direction of that *facile princeps* of Liszt conductors, Herr Felix Weingartner, of Berlin. At the conclusion of the performance a laurel wreath was handed to him, which he, however, modestly placed on the score of Liszt's work.

—On May 30 the centenary of the birth of Ignaz Moscheles was celebrated by a special Concert at the Conservatoire, at which he was a teacher for so many years.

LINZ.—"Klopstock in Zürich," a new lyric drama, poem by Max Morold (no relation to *Isolde's* ill-fated first lover), music by Jos. Reiter, was lately performed several times with success at the Landestheater. The authors say of their work that they conceived and executed it as a genuine German opera in the "higher Wagnerian style" (beautiful phrase!), and intended it to "answer the requirements of a genuine German Opera House in a thoroughly ideal manner."

MANNHEIM.—E. Humperdinck's fairy opera, "Hänsel und Gretel," is continuing its successful progress through the German opera houses. It has now been added to the *répertoire* of the Court Theatre here. Its first performance, on the 6th ult., was a great success, in spite of a very inadequate mounting.

MILAN.—Signor Leoncavallo, of "Pagliacci" fame, has tried his hand on a Symphonic Poem for chorus and orchestra, which was successfully produced in the Exhibition Theatre here on the 3rd ult. The work bears the title of "Serafita Serafita," and is founded on one of Balzac's extraordinary creations. It is in three parts: 1, on Talberg; 2, the Temptation; 3, the Assumption.—The Società del Quartetto offers prizes of 1,000 and of 500 lire for the two best string quartets. Competitors must be of Italian nationality.—Signor Samara's new opera "The Martyr" was produced on May 24 with much success. Needless to add that the "Martyr" in question is a lady. No Italian audience would take the slightest interest in a gentleman martyr.



PARIS.—The Académie des Beaux Arts has awarded the "Monbinne" prize of 3,000 francs to M. Alfred Bruneau for his opera "L'attaque du Moulin." The "Deschaumes" prize of 1,500 francs was awarded to M. Duménil, and the "Chartier" prize of 1,000 francs for chamber music to M. Léon Boellmann.—In the place of the late Charles Gounod, M. Théodore Dubois has been elected a member of the Académie, his unsuccessful competitors having been MM. Joncières, Widor, and Godard. M. Dubois, who is fifty-seven years old, is organist at the Madeleine Church and professor of composition at the Conservatoire. His works include a setting of the "Seven Words of the Redeemer," which is frequently performed in French churches on Good Friday. His ballet, "Farandole," had a great success, but an opera, "Aben Hamet," produced in Paris in 1884, was a comparative failure.—On May 24 a new *Féerie dramatique*, entitled "La Belle au bois dormant" (anglicé, "The Sleeping Beauty"), by MM. Henry Bataille and Robert d'Humières, music by M. Georges Hüe, was produced at the Nouveau Théâtre. The libretto is considered badly done, but M. Hüe has wedded some very charming music to it, while the decorations are splendid.—Verdi's "Othello" will be definitely performed at the Grand Opéra in October next. M. Maurel has already signed the contract, according to which he will sing the part of *Iago*, Madame Rose Caron will be *Desdemona*, and M. Salezza, *Othello*. After "Othello," Madame Augusta Holmès's opera, "La Montagne noir," will be produced.—An interesting new departure has been made by the Mairie of the twenty-second Arrondissement—viz., gratuitous Concerts of classical chamber music for the people. An audience of over 600 listened with the greatest interest to a programme containing, amongst other masterpieces, Beethoven's "Kreutzer" Sonata, superbly played by M. Marsick and Mdle. Rose Depecker. This first trial Concert was such a great success that other Arrondissements will no doubt follow suit.—"Djelma," a three-act opera, the libretto by M. Charles Lomon and composed by M. Charles Lefebvre, was produced on May 25 at the Théâtre de l'Opéra, with Madame Caron in the title rôle. The action of the piece takes place in India in the last century and is absurd to a degree, but the music is praised for its melodiousness. The work as a whole, however, failed to make any effect.—A so-called "Grand Festival to the memory of Gounod," or, as it would have been called in London, a Gounod Concert, was given on the 12th ult. at the Trocadéro, by the Société des Grandes Auditions Musicales de France. The programme included selections from "Sapho," "La Reine de Saba," "Polyeucte," "Mors et Vita" (the "Judex" from which made an immense impression), and "The Redemption." Fräulein Lola Beeth, from Vienna, sang the principal air from the latter work with such fine effect that she had to repeat it. Special interest attached to the production of the deceased master's last composition, of which he also wrote the words; this was a song entitled "Repentir." The whole Concert was repeated a few days afterwards, when admission was free.—*Apropos* of the thousandth performance of "Mignon" at the Opéra Comique, M. Ambroise Thomas has been decorated with the Grand Cross of the Legion of Honour, the highest distinction which has ever been paid to a musician by the French Government; Auber, Rossini, and Gounod having only been "Grand Officers," while MM. Saint-Saëns and Massenet are simple "Officers."—As a sign of the times it may be worth mentioning that an appreciative essay on that most typically German amongst living composers, Brahms, has lately been published by Fischbacher. Its title is "Etude sur Johannes Brahms," and its author M. Hugué Imbert. A translation, by M. Henri de Curzon, of Schumann's "Ueber Musik und Musiker" has also just been issued by the same firm.

SARAGOSSA.—Musical Festivals are extremely rare in Spain, but this town has lately enjoyed a three days' feast of sound on the Plaza de Toros. No less than 1,200 executants are said to have taken part, under the direction of Señor Goula, and the success was enormous.

SONDERSHAUSEN.—The first musical Festival arranged by the Union of German Students' Choral Societies was celebrated here with great *éclat* on Whit-Sunday and Monday. Students' choirs from the Universities of Berlin, Bonn, Erlangen, Göttingen, Graz, Greifswald, Halle,

Innsbruck, Kiel, Leipzig, Marburg, Munich, Strassburg, Vienna, and Würzburg took part in the Concerts. Much enthusiasm prevailed, and the 600 youthful singers crammed an all but endless round of amusements into the hours which were not devoted to the divine art.

STOCKHOLM.—At the Royal Opera House M. Saint-Saëns's *opéra comique*, "Phryné," was performed for the first time on May 12, and warmly received. Fröken Anna Petterson, hitherto known as an operetta singer, was a successful interpreter of the fascinating courtesan who gives the work its name.

STUTTGART.—On May 24 Cyrill Kistler's music-drama, "Kunihild," was given for the first time with great success at the Royal Opera. A special performance of the work took place on the 8th ult., *à propos* of the meeting of German Court Theatre Intendants and Theatre Directors which was held here this year. At a supper given after the performance by the Stuttgart Intendant, Herr von Puttitz, both that gentleman and Freiherr von Perfall, late Intendant of the Munich Court Theatre, proposed toasts to the composer, who was greeted with a genuine ovation.

ST. PETERSBURG.—The Geographical Society has lately published its report on the expedition which, at the request of the Imperial Academy of Sciences, it sent last summer into the governments of Wjatka, Wologda, and Kostrome, for the purpose of collecting the folk-songs of these districts. The document reveals the sad fact that folk-songs have all but disappeared, and that only the oldest inhabitants have some recollection of them. In the barracks and manufacturing, as well as in the people's homes, the vulgar music hall tunes of Western Europe have taken the place of the beautiful old melodies, so full of feeling and so racy of the soil, just as in other countries nearer home!

TURIN.—On May 20 a bust of the lately deceased composer, Carlo Pedrotti, was unveiled in the local Musical Lyceum, of which he had been director. The ceremony was followed by a Concert devoted exclusively to works of this musician.

VIENNA.—The Richard Wagner Museum has acquired the MS. full score of "Rienzi," which for several years was exhibited in the town museum at Eger. This score was, on February 19, 1846, sent by the composer from Dresden to Theodor Krüthner, who was then conductor of the "Cur" orchestra at Mariabud. It is not throughout in Wagner's autograph, but contains, in red ink, very numerous corrections, improvements, and additions, which, no doubt, should be considered the composer's final ideas of this "sin of his youth," as he afterwards contemptuously styled it.—On May 25 the Imperial Court Opera celebrated the twenty-fifth anniversary of the opening of the present magnificent building by performing Mozart's "Don Giovanni," which work was played on the first night, May 25, 1869. Of the artists who took part in this inaugural performance, Frau Materna (who afterwards became the first *Brünnhilde* in "Siegfried" and "Götterdämmerung," and the first *Kundry* in "Parsifal"), Herr Georg Müller, and Herr Carl Meyerhofer are still amongst the best members of the Institution. Eighty-five new operas, *Singspiele*, &c., have been produced during the twenty-five years, as well as fifty ballets.

WEIMAR.—In place of Richard Strauss, who has been appointed one of the Conductors of the Munich Opera, Herr Richard Sahla, from Bückeburg, has been engaged for the Weimar Court Opera.—At the general meeting held in connection with the thirtieth Tonkünstler-Versammlung, it was resolved to erect a monument here to Franz Liszt. The suggestion came from two of the pianist's oldest pupils, the Misses Anna and Helene Stahr of this place, who at once headed a subscription with a substantial amount. If Liszt is to have a monument besides the imperishable one which he himself has erected in the hearts of all who ever came in contact with him or studied his true greatness of character, then Weimar is the only possible place for it.—At the thirtieth "Tonkünstler-Versammlung des Allgemeinen deutschen Musikereins" no absolutely new works of exceptional importance were produced, but the meeting was one of great interest, inasmuch as the musicians present had an opportunity of witnessing performances of Verdi's "Falstaff" and Richard Strauss's "Guntram," and thus comparing the latest works of Italy's oldest and Germany's youngest dramatic masters.

For that "Guntram" is a work of genius seems as certain as that Strauss will have to simplify his style in future if he expects vocalists to sing and orchestras to play his music. Up to the present Wagner's "Tristan" has been considered the most trying of all operas, both to the principal singers and the orchestral players, but Strauss's work surpasses Wagner's *chef d'œuvre* in both respects, the part of *Guntram*, sung by Herr Zelle, being more difficult and even considerably longer than that of *Tristan*, while the orchestral players' tasks presented difficulties hitherto undreamt of even in those gentlemen's Wagnerian philosophy. That it contains great beauties is generally conceded. The poem, by the composer, is written under the direct influence of Wagner, and more particularly of his "Parsifal." The plot is peculiar, mystic, full of psychological riddles, and not very dramatic. The absolute novelties produced at the meeting were "Titan, a tone-poem in symphonic form," by G. Mahler, a strange piece of music with an absurd, far-fetched programme; a String Quartet in F by Max Puchat, and a String Quintet by August Klughardt.

WÜRZBURG.—Berlioz's "Requiem" was given here lately by the music school. The choir consisted of 304 singers and the orchestra of 108 players, and the unique work made an unusually deep impression through being performed in a church (the Universitätskirche), instead of a concert-room. Considering the size of the town, the grand scale on which the work was given, as well as the excellence of the performance, redound greatly to the credit of the Conductor, Dr. Kliebert.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Royal Carl Rosa Opera Company, defying all considerations of "season," made their advent here at a particularly dull period. They gave seven performances (from May 28 to the 2nd ult.), their programme being of a strikingly Wagnerian complexion. Besides "Tannhäuser" and "Lohengrin," wherein by this time we are fairly versed, we had our curiosity satisfied as to the merits of "Rienzi." In addition to these Wagnerian operas, Gounod's "Roméo et Juliette," Mr. Friend's curious and interesting adaptation of Berlioz's "Damnation de Faust," and, lastly (to satisfy, if possible, all tastes!), "Carmen" and the lately rejuvenated "Daughter of the Regiment" were produced; and to good audiences, "Tannhäuser" especially creating the utmost (anticipatory) enthusiasm.

The Concert given in honour of Mr. Stockley was highly successful, and we have no doubt that gentleman has thereby become rewarded and recouped, to some extent, for his arduous labours and monetary sacrifices upon the orchestral work with which his name is now identified. It is too late in the day now to refer in detail to this Concert. We will only remark that the programme was arranged on the "voting" principle, and that it was significant that no Symphony came towards the "top of the list"; among the more favoured works appearing the "Tannhäuser" Overture, Grieg's "Peer Gynt" music, and Mr. German's ballet music to "Henry VIII."

The work of preparation (of the choral music) for the forthcoming Festival goes steadily on, under Mr. Stockley's direction. On Monday, the 11th ult., Mr. Georg Henschel paid a visit to the Masonic Hall to conduct a rehearsal of his "Stabat Mater." The Wednesday evening following Dr. Richter also appeared, and the Mass in D minor of Cherubini was gone through (or partly so) under his *bâton*. Dr. Richter made a short but very feeling speech to the choristers assembled, wherein he referred to his recent illness.

#### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

A FEW remnants of the musical season, that occurred too late for last month's issue of THE MUSICAL TIMES, have to be noticed.

The Choral Society of St. John, Redland, which has done much useful work since its formation in 1883, and has performed many smaller cantatas, essayed "St. John's Eve" on May 24, under the direction of Mr. A. E. Hill.

Considering the difficulties of the work, and the fact that it was given for the first time by the Society, the results were in the main very creditable. The subdued singing was particularly good, but the more catchy points of the cantata were not so satisfactory. When the cantata is given again, as assuredly it should be, much better results will attend its performance. The solos were sung by Miss Marion Harris, Miss Maud Jones, Mr. Vincent Barnard, and Mr. A. E. Gough. In the second part of the programme the choir sang Rossini's glee "The Carnovale" and Hatton's part-song "Softly fall the shades of evening." Miss M. Bradshaw, Mr. Kendall, Mr. Mogford, and Mr. Barnard contributed songs; a violin solo was played by Miss Maud Riseley, and the band performed, among other things, the three dances from E. German's music to "Henry VIII."

The two performances of Gilbert and Sullivan's opera, "The Sorcerer," which were given in Clifton on May 23 and 24, by amateurs, were among the best of the kind that have ever taken place in our city. Such highly praiseworthy results could only have been the outcome of careful and earnest study on the part of those who assisted in the gratifying portrayal of the opera. The characters were undertaken by Mr. W. E. Young, Mr. J. W. Boddy, Mr. A. Young, Mr. W. D. Goodfellow, Mr. Percy W. Rootham, Mrs. A. Bruce Bedells, Miss Ethel Miller, Mrs. Ashby, Miss Laurie Metcalfe, and Master Hugh Miller. Mr. A. Bruce Bedells was an admirable musical director.

Distributing, on May 28, the certificates won in Bristol in connection with the Associated Board of the Royal Academy of Music and the Royal College of Music, Mr. John Harvey, the hon. local representative, expressed the hope that more candidates would enter the examination on the next occasion.

The Clifton Amateur Orchestral Society gave its second Concert of the season on May 31, with even better results than those which attended its former performance, the playing of the amateurs being far more firm and finished. Among the contents of the programme were Mendelssohn's "Italian" Symphony, Auber's "Masaniello" Overture, Mozart's "Magic Flute" Overture, and a characteristic "Russian" Suite of R. Wuerst. Mr. Harold Barnard was leader and Mr. Edward Pavey, Conductor. Miss Nellie Griffiths and Mr. Sydney Chapman contributed songs.

Twenty-three choirs and 750 singers took part in the Annual Festival of the Bristol Church Choral Union, which was held on the 5th ult. The service book included Stainer's Magnificat and Nunc dimittis in A, Oliver King's Anthem in F, "I will magnify Thee," and the setting in F, by Berthold Tours, of the Te Deum. Suitable hymns were chosen from various sources. Mr. John Barrett conducted and Mr. George Riseley presided at the organ. Of the many Festivals celebrated by the Union this was by far the best. The singing was in every way magnificent in attack, release, enunciation, phrasing, unity, and tone shading, scarcely a slip being observable throughout the service. Such happy results were thoroughly earned, for singers and Conductor devoted much time and careful attention to preparation. The end surely justified the means.

A diocesan Choral Festival was held on the 5th ult., at St. John's Church, Glastonbury, the choirs taking part being St. John's and St. Benedict's (Glastonbury), Shapwick, Baltonsborough, Wokey Hole, Charlton Mackrell, Street, Butleigh, Ashcott, West Lydford, and Mere. Mr. A. P. Standley conducted. The Festival was a success.

The Burnham Philharmonic Society gave a performance of Mendelssohn's "St. Paul" on May 29, the results being, in the main, satisfactory. Miss Marion Harris, Miss Ada Sparrow, Mr. Humphrey Jones, and Mr. Montague Worlock were the principal vocalists, and Mr. J. Cliff Wade conducted.

#### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE second Conversazione of the Leinster Section of the Incorporated Society of Musicians, which took place at the Antient Concert Rooms on the 8th ult., showed to

great advantage the flourishing condition of the Section, which in a few months has developed into vigorous maturity. From a nucleus of twenty-seven original members, whose first meeting was held last November at the house of the late Sir Robert Stewart, the Section has grown into an important assembly of seventy professional musicians, including the professors and examiners of the Universities, Royal Irish Academy of Music, Board of Education, and University Colleges, and the leading vocal and instrumental teachers and performers of Dublin.

The programme of music which the musicians offered to their friends on the 8th ult. consisted entirely of compositions by members of the Section, and was made up of Dr. Culwick's Choral Elegy in memory of Sir Robert Stewart, on words from Milton's "Lycidas"; Sir Robert Stewart's song, "How should'st thou think of me," sung by Miss Alex. Elsner; a quartet for male voices by Mr. W. B. Rooke, entitled "Eventide"; Mr. G. F. Horan's song, "Sunshine," sung by Miss Elsie Connolly; Signor Esposito's Sonata (Op. 32) for pianoforte and violin, played by the composer and Signor Papini; a song and chorus, "In Memoriam," by Doctor José; Papini's song, "Piange con me," sung by Miss Lucy Ashton Hackett; and Stewart's Motet, "In the Lord put I my trust," conducted by Mr. Joseph Robinson. An interesting sketch of the progress of the Society was given by Dr. Joseph Smith, who also announced that the General Conference of the Incorporated Society of Musicians would be held in Dublin next January. A short report of the proceedings of the Section showed that six sectional meetings had been held, at each of which a paper on some subject of musical interest was read and discussed, the proceedings usually ending with a performance or trial of some members' compositions.

The annual Pupils' Concert of the Royal Irish Academy of Music took place in the Royal University on the 6th ult.

The several musical appointments of the late Sir Robert Stewart have been filled as follows: by Mr. John Horan, sen., as organist of Christ Church Cathedral; by Mr. Charles Marchant, as organist of Trinity College Chapel, conductor of the Dublin University Choral Society, and professor of the organ at the Royal Irish Academy of Music; by Mrs. Joseph Robinson, as professor of pianoforte, and by Dr. T. R. Jozé, as professor of harmony at same Academy. The Chair of Music at Dublin University has not yet been filled.

### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

If the merry month of June has belied its traditional reputation in matters atmospheric, those which are artistic have not been calculated to elevate the musical barometer of the second city. The only relieving feature in a period of abnormal dullness has been the gossip of the streets and correspondence in the local press on the much-vexed question of successorship to Mr. Best at the St. George's Hall organ, and in this respect there have been some lively sallies. The famous instrument has in the meantime been played by Mr. W. H. Jude, with programmes of a decidedly popular order. The Finance Committee, with whom the appointment rests, have so far, however, made no overt sign, though a large number of applications have been received, and it seems probable that, for some time to come at least, no permanent city organist will be selected. The Corporation are acting wisely in thus taking time to think out the matter, and it is to be hoped that in the end the following out of the maxim that "Everything comes to him who waits" will bring about such a solution of this little crisis as will commend itself to all.

While this guerilla warfare is in progress, it is pleasant to note that no dissentient chord has been struck in regard to the Best Memorial Fund, initiated at a public meeting recently called by the Lord Mayor. At the time of writing, about £120 has been subscribed, and a committee formed, which can only be styled national in its comprehensiveness. The latter has relegated the details to an executive fully representative of the amateur and professional domain of music, and consisting of the following gentlemen: Mr. E. Goossens, Mr. H. H. Hornby, Mr. William Oulton, Mr. H. E. Rensburg, Mr. Charles Birchall, Mr. C. J. Bushell,

Mr. Von Sobbe, Mr. J. Beausire, Mr. George Behrend, Dr. Edgar Browne, Mr. J. J. Mewburn Levien, Mr. J. C. Sutherland, Mr. J. J. Monk, Mr. W. I. Argent, Mr. Martin Schneider, Mr. Thomas Hughes, Mr. F. H. Burstall, Mr. Franklin Howorth, Mr. James Kendall, and Mr. T. Garnett. To any of the above-named, or to Mr. Ireland, Assistant Secretary, Town Hall, Liverpool, subscriptions may be sent.

The local Mecca of musical pilgrims at this time is Chester, where the fifth Triennial Festival of the present series has been fixed for the 25th inst. and two following days. The works comprised in the scheme of Dr. J. C. Bridge comprise Mendelssohn's "Hymn of Praise," "Hear my Prayer," and "Elijah"; Dr. H. Parry's "Judith" (conducted by the composer), Cherubini's Mass in D minor, Verdi's "Requiem," Handel's "Messiah," and Sullivan's "Golden Legend," together with Dr. Sawyer's "The Soul's Forgiveness," so far as the greater choral efforts are concerned. The Symphonies will be Beethoven's No. 5 in C minor, Schubert's No. 9 in C, and a new one by the Cathedral Organist. The last-named composition consists of six movements suggested by incidents connected with the ancient city, the history of which must surely have proved a happy hunting-ground to Dr. Bridge.

A local choir, that of the Liscard Congregational Church, took the second place, despite the fatigue occasioned by a long journey by road, river, and rail, at the recent Nonconformist Festival at the Crystal Palace, whereupon Mr. Shepherdson, its Conductor, is to be congratulated. The Liverpool Orchestral Society has been the first in the field to map out for the coming season a programme upon which Mr. Rodewald is to be complimented. The Welsh people of Carnarvonshire—at one time strongly opposed to instrumental accessories in connection with divine worship—have proved pioneers of a movement in which an orchestra of fifty performers was announced to be brought together to assist a monster gathering of Congregational singers on the 25th ult. At Llandudno the war of the bands, initiated last year by the late Gwilym Crowe and M. Riviere, is being carried on by the rivalry of the latter Conductor and Mr. A. E. Bartle at the Pavilion and Pier respectively. At the Liverpool Music School the first Symphony Concert was given by the students' orchestra, completed by extraneous wind aid and numbering about forty performers, under Mr. John Ross, on the 21st ult., the chief works being Mozart's "Jupiter" and Beethoven's No. 1 in C, with Mr. F. W. Austin as vocalist.

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

OUR readers are aware that some four years ago a movement was started in Manchester which could not fail to excite an interest spreading far beyond that enterprising city and to affect the culture of music in the Northern and Midland counties. In our old Universities the art had lost its old honourable position, and although the power of granting degrees remained, its systematic study formed no part of the recognised curriculum.

The establishment of the Victoria University formed an epoch in the development of schemes of higher education, and its oldest College, in 1891, undertook the responsibility imposed by the charter of providing fit instruction and guidance in all the faculties which the University was empowered to honour. The scheme which after much deliberation was propounded was felt to be such as to insure that, as in other subjects, so in music, the Victoria degrees would not be easily gained. During three sessions those candidates who are admitted to the prescribed course have to attend more than 150 tutorial lectures, covering the whole grammar of musical composition and orchestration. At the close of each academic year their progress is tested by external, as well as by internal examiners. At the close of their work they are subjected to a searching test extending over several days, and within two years are required to submit an original work of proper dimensions and variety. We learn that each year shows the growing popularity of the movement, and that the two students, Marian Millar and Thomas S. Lythgoe, who had completed their exercises in time, and upon



whom the Vice-Chancellor, Dr. Ward, on the 30th ult., conferred the degree of Mus.B., will probably have many successors. Regulations for the higher degree of Mus.D. have recently been approved by the University Council. In close connection with the Owens College the Royal Manchester College of Music has been lately established. Its students are not necessarily undergraduates of the University, but arrangements have been made whereby its facilities are placed at the service of aspirants for academical honours.

But side by side with the growth of new and fresh life comes the decay of that which has served its purpose and must give place. It is feared that an old Institution which has played an important part in the maintenance—if not the development—of music in Manchester must shortly lose its home. For many years the Gentlemen's Concerts have lingered on with a waning hold and with an ever-increasing hopelessness, very trying to the directors who, succeeding to an embarrassed heritage, have loyally striven against fate, endeavouring to regain the popularity which long ago departed. But, with a mortgage of £16,000 and a continually dwindling subscription list, it is felt to be impossible to continue the struggle, and a meeting has been held to consider the propriety of accepting an offer—said to be generous—to purchase the concert hall, through the doors of which, some forty years ago, it was so difficult for any but the elect shareholders to force their way. It has been impossible, without regret, to view the waning life of, perhaps, the oldest Institution of the kind in the country. But the wonderful expansion of musical knowledge during the last few years renders impossible the continuance of any system which suited well enough, it may be, narrower and more restricted and exclusive times. The future of art is safe; for it will spring from a root which has energy enough to force its way in spite of all obstacles; rather retarded than aided by a patronage out of keeping with the spirit of the age.

#### MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH the local concert season is practically closed, the cause of charity does not appeal in vain to vocalists or instrumentalists of this district. On May 31 the scholars of the High School for Girls, at Burslem, gave their initial Concert on behalf of the Haywood Hospital, and Miss Jackson, the head-mistress, and the Misses McMillan and Chadbourne, her colleagues, deserve hearty commendation for their successful efforts. A choir of forty sang with considerable taste and expression Sterndale Bennett's "May Dew," "The Ashgrove," and "The Maypole," under the *bâton* of Mr. J. A. McGregor (the music-master), and the scholars contributed violin and pianoforte duets and vocal solos, the duet "Angels ever bright and fair," by D. Taylor and N. Bennett, calling for special mention. "Puff," by E. Gibson, was very popular and appropriate. Miss McMillan acted as accompanist, and about £10 will be forwarded to the hospital committee.

Mr. W. Edwards arranged a good programme for the Hanley Hospital Concert, at the Victoria Hall, on the 9th ult. Miss Lilian Hamilton, Mr. T. Cranmer, Mr. H. Pointon, and Mr. B. B. Barlow were the principals, and some pleasing glees were rendered by Messrs. R. Wardle, T. Haynes, W. Haynes, and G. Burgess. The audience was very large and gave hearty applause to the more popular contributions.

The various choral bodies are taking a brief vacation, but Mr. J. Garner, of the Hanley Glee and Madrigal Society, has organised a small choir for the forthcoming Manchester Competition. The selection of Dudley Buck's "Hymn to Music" as the choir's piece will severely test the members—Gaul's "Singers" being the adjudicator's test.

The Examination Board of the North Staffordshire District of the Tonic Sol-fa College met at Hanley, under the presidency of Mr. McGregor (Burslem), on the 16th ult. The Secretary (Mr. C. Oliver) reported that seven certificates had been granted at the last Quarterly Examination. The arrangements for the next Examination concluded the business.

The Meakin Concert Committee have arranged with the Hanley Glee and Madrigal Society to give the first Concert on October 1 at the Victoria Hall. The musical public will be pleased to hear that the electric lighting of the hall is now completed.

#### MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

DURING the last year there has been remarkable activity displayed in the way of providing Oxford with opportunities of hearing excellent professional musicians, and the past term has been no exception to the rule. However interesting to people here such Concerts may be, they need nothing more than a record, and it will be sufficient to state that Messrs. Russell and Co. relied on the attractions of Sir Charles and Lady Hallé, Messrs. Acott and Co. depended on Mr. Paderewski, while Mr. Farmer secured the services of Mr. A. Gibson and Miss Fanny Davies for his Concerts at Balliol College, and withal included Beethoven's *Septet* in his programmes.

A great deal of interest was excited by a Concert given on May 19, in the Sheldonian Theatre, in aid of a local charity, by the English Ladies' Orchestral Society, conducted by Mr. J. S. Liddle.

Two local choral societies have given Concerts—Cowley St. John, on May 30, and the Choral and Philharmonic, on the 18th ult. Barnett's "Ancient Mariner" was the main feature of the first-named Society's Concert, and the choruses were capitally sung. Of the band the less said the better, but it is a pity that some reform in this department cannot be instituted. At the Commemoration Concert of the Choral and Philharmonic, Mendelssohn's "Walpurgis Nacht" and Alice Mary Smith's "Ode to the North-East Wind" were the choral works, and both were admirably sung. The other important piece in the programme was a selection from Mr. E. German's "Henry VIII." music, admirably played under the composer's *bâton*.

As far as the University is concerned, College Concerts are a matter of the greatest interest and importance, and they have been numerous this term. Queen's College Concert, May 25, was by far the most important, as no fewer than three works of considerable magnitude were brought to a first performance: a cantata for men's voices and orchestra, called "The Martyrs," by J. H. Maunders; a Ballad for the same combination, "King Henry of Navarre," by Miss Rosalind F. Ellicott; and a Festival Overture by the Conductor of the Society, Dr. F. Iliffe. Anything like adequate criticism of these works is rendered quite impossible by the limits of space; it must suffice to say that all were decidedly successful. If any fault is to be found it would be that Mr. Maunders's cantata ends with an anti-climax and that Miss Ellicott's ballad was too heavily scored; but it is certainly ungracious to find fault with music full of charming and striking ideas. The critic must be excused on the ground that it is a short task to state the faults and would be a very long task to chronicle the merits of the works. The rendering, both by band and chorus, was thoroughly good. The next place must be assigned to the Keble College Concert, on the 14th ult., at which two works, unheard in Oxford before, were performed—Stanford's "Battle of the Baltic" and Parry's Ode "The Glories of our Blood and State." The Society carried its difficult enterprise through with entire success. Two colleges which have been for the last few years under an eclipse, musically speaking, Merton (May 24) and Exeter (May 22), made some effort this year to revive their former successes, and succeeded to a great extent in so doing. Lloyd's "Hero and Leander" and Mendelssohn's "Sons of Art" were the main features of Merton, and F. Cunningham Wood's "Tempest" music and a Serenade by Em. Moór occupied the place of honour at Exeter. The Serenade, which was the only thing like a novelty in the two Concerts, was a very original and remarkable work; and, speaking generally, the two Concerts were a great improvement on recent years. But in each case a more adequate orchestra was wanted. Worcester (May 23) and St. John's (16th ult.) put their trust in Chamber Music and the assistance of amateurs from other colleges, and Magdalen (20th ult.) was, as usual, unequalled with its



**Madrigal Concert.** Concerts of less note, though by no means without merit, were given at Hertford, Jesus, Pembroke, and Brasenose.

The University Musical Union celebrated the close of the first ten years of its existence by giving an invitation Concert in Balliol College Hall, on the 14th ult., when Mendelssohn's Octet for strings and Schumann's Pianoforte Quintet received a most creditable performance at the hands of resident and mostly undergraduate members of the club. When it is added that Sir John Stainer had the curious old music for strings that was cast on the fourth bell of St. Mary's Church in 1612 performed at his Lecture, on the 6th ult., enough has been said to show that musicians in Oxford have not been without interest or occupation in the summer term.

## MUSIC IN WILTS AND HANTS.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH we are now at the far end of the Concert season, there are one or two interesting musical events to record.

The Eisteddfod which took place at Southampton, on the 4th ult., aroused considerable interest in the neighbourhood, and was largely attended. Prizes to the value of twenty-five guineas were given for solo and part-singing, and for various instrumental performances. Dr. E. H. Turpin acted as adjudicator, and his awards, which in every case he accompanied with some appropriate and encouraging words, were evidently approved by those present. The arrangements for the gathering were in the hands of Mr. H. M. Pike, Conductor of the Southampton Philharmonic Society, under whose auspices the Eisteddfod was held. It is to be hoped the financial results of the effort were satisfactory, and that the Philharmonic Society will be encouraged to persevere in the excellent work it is capable of doing for the musical education of the people in this town. Miss Jennie Guy and Miss Amy Mortimer have given their annual Concerts during the past month, and secured, in each case, a large amount of support. An Organ Recital was given in St. Mary's Church on the 12th ult., by Mr. Fountain Meen, the Rev. H. P. Trueman being the vocalist.

The tenth triennial Festival of Church Choirs of the Diocese was held in Winchester Cathedral, on Wednesday and Thursday, the 13th and 14th ult., when 1,400 surpliced men and boys, with the addition of a choir of girls also surpliced, took part in the singing. The music for the Festival included a setting of the Te Deum by Professor Stanford and an Evening Service by Dr. Steggall. The anthems were Sir John Goss's "Praise the Lord" and Purcell's "Rejoice in the Lord always." These, together with other portions of the Service, were admirably sung, and it was clear that much care had been bestowed on the training of the choirs. The Festival was under the direction of Dr. Arnold, Organist of Winchester Cathedral.

The production of a new Symphony by a resident musician is too rare an event not to be interesting, but it becomes doubly so if the composer had not before given any proof of possessing creative talent, though long known as an excellent executive artist and teacher. Such an occasion was Mr. Josef Ludwig's Concert, given at St. James's Hall, on the 5th ult., when a Symphony in F from his pen was performed by a compact but capable orchestra of about fifty players, under the composer's direction and before a large and most appreciative audience. The Symphony is not a revelation of new and great ideas or hitherto undreamt-of beauties. It does not "take us to the edge of the Infinite" or thrill our innermost being with pleasure akin to pain. But it is an enjoyable, interesting work, which reveals on every page a fully equipped musician of refined taste and graceful fancy. Mr. Ludwig's themes are melodious and straightforward, their treatment is generally fresh, and the instrumentation full of colour. In fact, the work sounds well even where the invention flags for a moment and a "reminiscence" makes its appearance. Clearness and conciseness and a healthy

optimism, suggestive of Beethoven in a genial mood, are welcome features of the score. Mr. Ludwig and his son, Mr. Paul Ludwig, an excellent violoncellist, played Brahms's ungrateful Double Concerto (Op. 102), and the Concert-giver was also heard to the greatest advantage in Spohr's Sixth Violin Concerto and Paganini's Variations in A minor. Mrs. Hutchinson sang an air by Gluck and Schubert's "Die Allmacht" with appropriate distinction of style and depth of expression, and Professor Stanford conducted Beethoven's "Prometheus" and Cherubini's "Water Carrier" Overtures.

THE Musical Artists' Society's seventieth Concert took place at St. Martin's Town Hall on the 11th ult. The two numbers in which the interest centred were Miss Dora Bright's Pianoforte Quartet in D—a spirited and interesting work which has been heard before at the Musical Guild—and Mr. Erskine Allon's Pianoforte Trio in A. Here we have a composition of which it is a pleasure to speak in terms of high commendation. Mr. Allon's ideas are excellent, sometimes distinctly original; his music interests and delights because it reveals considerable individuality, and is fresh, strong, and beautiful and never dull. The remainder of the programme must be dismissed with a few words. Mrs. George Quirk sang one of Handel's songs, the Queen Vocal Quartet—Misses Amy Sargent, Stanley Lucas, Isabel Wyatt, and Lucie Johnstone—gave an arrangement of Macfarren's "The Sands of Dee" with clear enunciation and excellent ensemble, Mr. Trevelyn David displayed a powerful voice in a sentimental love song by Mr. Barnard, and Madame Mudie-Bolingbroke's sonorous contralto gave due effect to an air by Stradella and Mr. Cowen's "Promise of Life." Miss Carlotta Elliott's singing of two French songs by Goring Thomas and Bizet suffered through imperfect intonation and an inadequate accompaniment, and Herr Belinski played two violoncello pieces by Mr. Alfred Gilbert with good tone and fluent technique.

THE Nonconformist Choir Union's annual Festival was held at the Crystal Palace on the 9th ult. The 4,000 singers mustering on the Handel orchestra for the accustomed Concert included representatives from distant parts of the country as well as from the London districts. Under the watchful direction of Mr. E. Minshall, steady and generally expressive performances were given of Sir Joseph Barnby's anthem "Break forth into joy," "Be not afraid" ("Elijah"), Sullivan's "Hearken unto Me, My people," Tom Cooke's "Strike the Lyre" (arranged by Mr. W. G. McNaught), Hudson's "I will extol Thee," Stewart's "The Bells of St. Michael's Tower," Schubert's "Forth to the meadows," and other compositions. In the competition for choirs of not less than twenty-six and not more than forty voices, there was no contest and the Emanuel Congregational Church, Dulwich, retained the banner for the second year. There were four entries in the class for choirs of not less than sixteen and not more than twenty-five voices. The winner was the Tonbridge Wesleyan Choir, and the Liscard Congregational Choir was declared a good second. The other competitors were East Finchley Congregational Choir and the Hope Congregational Choir, Denton.

THE London Sunday School Choir's annual gathering at the Crystal Palace, on the 13th ult., was not less successful than either of its twenty-one predecessors. According to the custom of late years there were two Concerts on the Handel orchestra. Early in the afternoon the junior choir of 5,000 voices sang with capital effect hymns and secular pieces, with Mr. J. Rowley as Conductor and Mr. Horace J. Holmes as Organist. Later the adult choir of 4,000 selected voices, with the Crystal Palace and London Sunday School Orchestras, took possession, and gave such esteemed sacred compositions as Clarke-Whitfield's anthem "I will lift up mine eyes," "Blessed are the men" ("Elijah"), Sir J. Barnby's carol "Twas in the winter cold" and anthem "It is high time," Gaul's chorus "No shadows yonder," and Smart's "The day is gently sinking." In each of these the prompt observance of light and shade by such a large body of singers was eminently praiseworthy. Mr. Luther Hinton conducted with as much decision as ever, and Mr. David Davies ably presided at the organ. Several orchestral pieces figured in the attractive programme.

MR. DAVID BISPHAM gave a most artistic Concert in St. James's Hall, on the 8th ult., in celebration of the anniversary of Schumann's birth. The programme, which consisted of an excellent selection from the master's vocal and pianoforte compositions, included a number of songs sung by Mr. Bispham, two of them—viz., "Sun of the sleepless" and the fine setting of Byron's "Thy days are done"—being accompanied by the harp, as originally written. The Concert-giver was, however, most successful in the beautiful song "Row gently here" and the "Clown's song" from "Twelfth Night," both of which afforded more opportunities for the exercise of the singer's dramatic perception. The other vocalists were Mrs. Henschel, Miss Marguerite Hall, and Mr. William Shakespeare; the two ladies singing many songs in their most refined and charming style, and Mr. Shakespeare taking part in an admirable performance of the "Spanisches Liederspiel." Miss Fanny Davies played the greater part of the "Davidsbündler-tänze" and the Presto in G minor—originally written for the Sonata in that key—Op. 22, the latter being heard on this occasion for the first time in London. It only remains to add that Mr. Bird was the accompanist to show how thoroughly the performers were in sympathy with the music they interpreted.

MADAME ADELINA PATTI introduced to the Albert Hall, on the 2nd ult., Signor Emilio Pizzi's one-act opera "Gabiella," which formed a conspicuous feature of her latest American tour. This work, written expressly for Madame Patti, can neither be said to constitute a valuable addition to modern art nor to display the *prima donna's* natural gifts to the greatest advantage. The book is conventional, both in idea and in treatment, whilst the music is wanting in freshness and ingenuity of device. There is nothing to attract attention from beginning to end; indeed, it is difficult to imagine a more commonplace production in association with a singer of world-wide reputation. Even Madame Patti, who, by restricting her share in the Concert to the by no means exhaustive work for the heroine in the opera, demonstrated her desire to do her best for the composer, could not quicken enthusiasm for "Gabiella." Other parts were taken by Miss Lily Moody, Herr Kaufmann, Mr. Bantock Pierpoint, and Mr. Franklin Clive; and Signor Pizzi conducted. Some miscellaneous pieces, given by Miss Frida Scotta, Mr. Norman Salmond, and others, furnished the first part.

THE following is the revised programme for the Hereford Festival: September 11, morning, "Elijah." September 12, morning, Dvorák's "Requiem." Mass, Mozart's Symphony in G minor, and Dr. Bridge's "The Cradle of Christ"; evening, Bach's "Christmas" Oratorio (parts 1 and 2) and Haydn's "Creation" (parts 1 and 2). September 13, morning, Dr. A. C. Mackenzie's "Bethlehem" (part 2), Wagner's Vorspiel to "Parsifal," Mendelssohn's 42nd Psalm, and Spohr's "Last Judgment"; evening, Dr. C. H. Parry's "Job" and "Hymn of Praise." September 14, morning, "The Messiah." In the Shire Hall, September 11, a miscellaneous Concert, including Dr. Lloyd's new cantata, "Sir Ogilvie and the Lady Elsie," will be given; and on the 14th, a Chamber Concert. The following artists have been engaged: Madame Albani, Miss Evangeline Florence, Miss Anna Williams, Miss Hilda Wilson, Miss Agnes Wilson, Miss Jessie King, Mr. Edward Lloyd, Mr. Edwin Houghton, Mr. Santley, Mr. Plunket Greene, Mr. Robert Grice, and Mr. Watkin Mills. Conductor, Mr. J. T. R. Sinclair.

THE anniversary Festival Services of the London Gregorian Choral Association, founded in 1870, were held on the 7th ult., at St. Mark's, Marylebone Road, with the Sarum Ritual; the Church of St. Edmund, King and Martyr, Lombard Street, the music including the "Missa de Cruce"; and in the evening at St. Paul's Cathedral, when the growth of the movement was distinctly proved by the fact that nearly 1,400 chorists took part in the last-named service. The employment of brass and percussion instruments in the processional hymns is certainly not to be wholly condemned; but the effects were at times too noisy, and rather suggestive of the Salvation Army. The combination of plain-song with modern music, however, showed clearly that the Association is not by any means narrow in

its views, the anthem being a new and effective composition, "All Thy works praise Thee, O Lord," by Sir Joseph Barnby, conducted by the composer; and the organ voluntaries, played by Dr. Warwick Jordan, who, as in previous years, had trained the choirs, including movements by Rheinberger and De Lange.

MISS TRASK'S Choir, an amateur association, gave its second Concert, on the 13th ult., at Princes' Hall, and selected Max Bruch's "Lay of the Bell," introduced to the metropolis a few weeks before by the Laistner Choir. In each of the choral numbers evidence was afforded of careful training and of regard for expression, every wish of Miss Trask, who ably conducted, receiving satisfactory response. Indeed, if a little more confidence had been shown in the matter of attack the performance of the choir would have earned commendation throughout, more particularly as the instrumental support yielded by a pianoforte and harmonium was not of the best. Miss Esther Palliser, Mr. J. Robertson, and Mr. Andrew Black were responsible for the principal solos. The cantata was preceded by Schumann's Quartet in E flat (Op. 47), played with judgment by Miss Trask (pianoforte), Miss Edina Bligh (violin), Mr. Alfred Hobday (viola), and Mr. W. H. Squire (violoncello).

THE Chaplin Trio, consisting of young ladies who respectively play the pianoforte, violin, and violoncello, successfully gave a Chamber Concert in the small Queen's Hall on the 19th ult. Eduard Schütt's Trio in C minor (Op. 27) provided excellent opportunity for gauging their efficiency, and the interpreters did not disappoint expectation. Their performance was marked by spirit, evenness, and unanimity of expression. In Dvorák's Quintet in A major (Op. 81) they were associated with Madame Anna Lang and Miss Rosabel Watson. In the first movement of a Concerto for violin by Lindner, and in Max Bruch's "Kol Nidrei," Miss Mabel Chaplin displayed command of the resources of the instrument, and in the last-named piece was encored. The neat rendering, by Miss Kate Chaplin, of an aria and gavotte by Vieuxtemps and of Godard's "Adagio Pathétique" also won hearty approval. Miss Evelyn Ehrmann (a pianist) and the Meister Glee Singers also appeared.

THE London Organ School and International College of Music Students' Concert took place in the Queen's Hall, on the 13th ult., under the conductorship of Dr. G. J. Bennett. The band, of about ninety performers, boasting an admirable force of strings, earned much approval for the firmness and crispness with which Beethoven's "Prometheus," Brüll's "Macbeth," and Reissiger's "Die Felsenmühle" Overtures were given. Excellent, too, was the rendering of Moszkowski's Suite "From Foreign Parts" and the ballet music from Rubinstein's "Feramors." More than ordinary ability was exhibited by the organ students. Miss Edroff particularly distinguished herself by a finished performance of the Toccata from Widor's Fifth Symphony, and there was special merit in Mr. Herbert Swain's interpretation of Bach's Fantasia and Fugue in G minor. The Misses Phillips, Whomes, C. Bravington, and Lelia Smith were prominent among the pianists, and Mrs. Hehner and Miss Adelaide Gibson were tasteful vocalists.

MISS CÉCILE HARTOG's skill, both as song-composer and as pianoforte executant, was demonstrated at Princes' Hall, on the 12th ult., when she obtained vocal assistance from Mrs. Mary Davies (with "The Year's at the Spring"), Mrs. Helen Trust, Mr. Andrew Black, and others. The Concert-giver joined Miss Frances Thomas and Mr. W. E. Whitehouse in Brahms's Trio for clarinet, pianoforte, and violoncello; was associated with Miss Ida Rubinstein in Reinecke's "Impromptu" duet for two pianofortes on a theme from Schumann's "Manfred"; and, as solos, played with fluency and appropriate feeling pieces by Schumann and Chopin. Master Arthur Argiewicz stirred the audience to enthusiasm by his brilliant performance of Sarasate's "Zigeunerweisen," and a charming Barcarolle for clarinet, by Miss Hartog, was played in finished style by Miss Thomas.

MR. CHARLES LUNN'S Lecture at the St. Martin's Town Hall, on "Voice Training: Past, Present, and Future," contained many suggestive remarks and valuable hints to

singers. The properly-trained vocalist was described as the master of his forces; the badly-trained singer as practically a cripple. Referring to Mr. Manuel Garcia as a vocal teacher, Mr. Lunn said: "I have no words sufficiently strong to express the great gratitude I feel towards that eminent man for what he has done." Artistic taste was defined as the anxious yearning after an unknown truth; feeling as an inner state of consciousness; expression as the active manifestation by a method of that inner consciousness; and emotion as the bodily equivalent of feeling. Two of Mr. Lunn's pupils, by their singing, testified to the results obtainable by the practical adoption of the principles advanced.

As usual at this season of the year, Concerts have been given during the past month in bewildering number. Amongst those which deserve record were Miss Lily Heale's, given on the 13th ult., in the small Queen's Hall; Miss Violet Nicholson's, which took place in the same hall, on the 23rd ult.; Madame Leo de Broc's second Concert-Lecture, in St. James's Small Hall, on the 21st ult.; Mr. John Thomas's Annual Harp Concert, held in St. James's Hall, on the 23rd ult., when the celebrated harpist was admirably assisted by a number of his pupils and several well known vocalists; the excellent Concert given by Mr. Moberly's String Orchestra, at St. James's Hall, on May 25; the Pianoforte Recitals given by Miss Geselschap, on May 31, Miss Margaret Wild on the 21st ult., and Mr. Leonard Borwick, on the 12th ult.; the Violin Concert given by Mr. Duloup, on May 28, and the Pianoforte and Violin Recital of Miss Mathilde Verne and Miss Ethel Barnes, which took place on the 15th ult., at St. James's Hall.

Miss F. HELENA MARKS at her Recital at Steinway Hall, on May 30, had the advantage of Mr. Hans Wessely's services in a programme of pianoforte and violin compositions. Their talents were united in Beethoven's Sonata in F for the two instruments, in Grieg's Sonata in F, and in Schubert's Duet (Op. 162), each of which was given with adequate spirit and expression. Miss Marks evinced considerable intelligence and executive finish in her rendering of Bach's Prelude and Fugue in B flat, in Scarlatti's Sonata in D, in pieces by Handel and Chopin, and more particularly in Beethoven's Sonata (Op. 31, No. 2). The pianist's performances throughout merited the commendation they received. Freedom, breadth, and neatness marked Mr. Hans Wessely's playing of Sarasate's "Zigeunerweisen."

On the 17th ult., at the close of the afternoon service at St. Paul's Cathedral, an interesting presentation was made of two handsome timepieces to Messrs. Robert Raynham Weed and Thomas Hanson, on their retirement, after many years of service, from the Cathedral Choir. In the unavoidable absence of the Precentor (Canon Scott-Holland), Mr. Fred. Walker, the senior Vicar-Choral, made the presentation, and expressed on behalf of himself and the other members of the Cathedral staff the regret experienced at the severance of the connection between them and their late colleagues. He was sure they would feel gratified to know that not only were the members of the choir represented in this practical expression of good feeling, but also the whole of the Cathedral clergy and a few friends formerly connected with St. Paul's.

The Queen Victoria series of Lectures at Trinity College London, have been given this term by Mr. Walter Macfarren, who chose for his subject, "The Pianoforte: its Origin and Development." Mr. Macfarren's long experience as a professor of the pianoforte at the Royal Academy of Music, and his personal acquaintance with so many famous pianoforte composers and executants, combined with his knowledge and research, peculiarly fitted him to deal with such a subject, and enabled him to invest it with great interest and attractiveness. The educational object of these Lectures was also kept well in view and the musical illustrations, all of which were played by the lecturer, included characteristic excerpts, chronologically arranged, from the time of Haydn.

Miss FREDERIKA B. TAYLOR's vocal ability was manifested in several songs, on the 7th ult., at her Concert in the small Queen's Hall. Her initial essay was Rode's "Air

with Variations"—not a happy choice for these days—to which she did as much justice as the trivial effusion deserves. Mdlle. Jeanne de Fortis sang with taste Tosti's "Si tu le voulais" and Gounod's "Biondina" (No. 6), and Mr. Braxton Smith acquitted himself satisfactorily in Blumenthal's "An Evening Song." An artistic reading of Beethoven's Sonata (Op. 5, No. 2) in E minor for pianoforte and violoncello was given by Mdlle. Douste de Fortis and Herr Carl Fuchs, to whom solo pieces were also assigned.

Mr. HENRY R. A. ROBINSON's annual vocal and instrumental Concert took place at the Rink Hall, Blackheath, on the 7th ult. The programme included Chopin's Duet for two pianofortes, played by the Concert-giver and his pupil, Miss Jessie Slader; the little known Trio (Op. 8) by Chopin, admirably played by Mr. Robinson, Mr. H. Tolhurst, and Mr. J. Norman, the *Scherzo* and *Adagio* being especially applauded; and the *Finale* from Gade's Trio (Op. 42). The Andante Spianato and Grand Polonaise of Chopin served to display Mr. Robinson's brilliant playing. The vocalists were Madame Ida Everard, Miss Helena Watkis, Mr. Henry Lindsey, and Mr. R. E. Miles.

MISS MARGARET FORD, a sub-professor at the Royal Academy of Music, presented an attractive programme at her Concert in St. Martin's Town Hall, on May 29. She played several pianoforte pieces, including a Ballade by Mr. Oscar Beringer, with marked delicacy, and exhibited capability for a loftier flight by the correct spirit characterising her delivery, with Miss Ethel Barnes, of the "Kreutzer" Sonata. The tasteful rendering by Miss Kate Cove of two songs by Mr. Walter Macfarren, who accompanied her, was a highly successful feature, and songs by Miss Laura Lemon were expressively given by Mr. Arthur Thompson.

THE annual Concert of the students of the London Academy of Music took place at St. James's Hall, on the 13th ult. The band, under Mr. Pollitzer's direction, gave a performance of two movements from Beethoven's Seventh Symphony and Overtures by Weber and Nicolai. Two young violin students, Alice Maud Liebmann and Maurice Alexander, played Bach's double Concerto, and Harold Samuels played the first movement of Mendelssohn's Pianoforte Concerto in D minor, all three acquitting themselves with credit to their instructors. Miss Margaret Nutter, Miss Mabel Calkin, Mr. Gilbert Denis, and Mr. Mervyn Dene appeared successfully as vocalists.

THE attention of those interested in the higher education of choirboys of cathedrals and churches may well be directed to the election for the Goss Scholarship tenable at the Royal Academy of Music for three years from next Michaelmas term. The election will take place at the Royal College of Organists on the 28th inst., the Council of that Institution having the presentations to the Scholarship in their hands. The opportunity of a complete musical training at the Royal Academy presents splendid advantages; and it may be noted that several previous holders of the Goss Scholarship have secured prominent positions in the musical world.

THE South Hampstead Orchestra gave its ninth annual Concert at the Hampstead Conservatoire. Brahms's "Academical Festival" Overture and two movements from Goetz's Symphony were played with remarkable spirit and feeling. Mendelssohn's "Scotch" Symphony and the "Leonora" (No. 3) Overture were also included in the programme. Miss Louise Phillips and Mr. Bispham were the vocalists, and Mrs. Marshall once more displayed her skill and ability in conducting a very successful performance.

A VOCAL Recital was given by Miss Agnes Walker at St. Peter's Hall, Brockley, on the 7th ult. The compass and flexibility of the Concert-giver's voice were displayed in the aria "O luce di quest'anima," and she sang "For the sake of the past" and "Through sunny Spain" with much sweetness and expression. Miss Walker was assisted by Miss F. Coles, Mr. E. N. Davis, Mr. Leonard Curtis (pianoforte), and Master Tom Fussell (violin). Mr. R. Frederic Tyler accompanied.



A MEMORIAL window to the late Duke of Clarence was unveiled by the Duchess of Teck in Berkeley Chapel, Mayfair, on May 27. The music selected for the occasion included Dr. G. M. Garrett's *Magnificat* in F and Dr. J. F. Bridge's *Meditation* (composed for Robert Browning's funeral), "He giveth His beloved sleep." The whole service was well rendered, the new organ, in the hands of the Organist and Choirmaster, Mr. Arthur Bly, proving very effective.

On Sunday afternoon, the 10th ult., Mendelssohn's "Hymn of Praise" was given at St. James's, Paddington, by a specially augmented choir numbering about eighty voices. Miss Florence Monk and Mr. Gilbert Denis sang the soprano and tenor solos, the former being joined by Miss Barratt in the duet "I waited for the Lord." Mr. W. Attersoll conducted, and Mr. Henry J. B. Dart, Organist of the Church, played the organ accompaniments. The collection was in aid of the Hospital Sunday Fund.

A DRAMATIC and musical Recital was given at Queen's Hall, on the 16th ult., by Miss Madge Irving, assisted by Herr Bonawitz. Miss Irving may be specially congratulated on her rendering of Tennyson's "First Quarrel," with musical accompaniment played by Mrs. Cunah, which added greatly to the effect of the recitation. Herr Bonawitz gave three pianoforte solos in his usual masterly style, and Miss Olive Grey and Mr. Russen were the vocalists.

The Kyrie Choir, under Mr. F. A. W. Docker, performed "Elijah" at Holy Trinity, Leytonstone, on May 30, the soloists being Miss Regina Atwater, Miss Rina Robinson, Mr. John Probert, and Mr. Arthur Appleby. On the 6th ult. the "Creation" was given at the Free Christian Church, Kentish Town. The soloists were Mrs. Edwards, Mr. John Probert, and Mr. Albert Orme. Dr. Turpin presided at the organ.

THE Choral Society of the Anglo-German School of Music, West Norwood, gave Cowen's cantata "The Rose Maiden," with orchestral accompaniment, at the Lecture Hall, Streatham Hill, on May 29. The soloists were Miss Marian Morrell, Miss Edith Appleyard, Mr. Otto Dene, Mr. H. J. Agar, and Mr. C. Philcox. Mr. Lawrence Fryer proved an admirable Conductor. The second half of the programme was miscellaneous.

MISS IDA MEYNELL gave a Concert at Collard's Pianoforte Rooms, on the 12th ult. The Concert-giver, whose singing of songs by Tosti and Molloy met with hearty applause, was assisted by Signorina Gambogi, Mdle. Noemi Lorenzi, Miss Florence Christie, Mr. Claude Ravenhill, Mr. David Wilson, Mr. Gabriel Thorp, Mrs. Ravenhill and Miss Annie Nugent (pianoforte), Miss Edith Drake (sola), and Miss Violet Anns (recitation).

MISS LILIAN MURRAY gave an evening Concert, at the Hampstead Conservatoire of Music, on the 14th ult. Her solos were the "Habanera," from "Carmen," and "Scenes that are brightest," from "Maritana," for each of which she received an encore. Miss Murray was assisted by Miss Maud Purcell, Mr. William James, Madame Costa (pianoforte), Madame Mylius (harp), and Herr Jan Mulder (violinello). Mr. Robertson Webb accompanied.

MR. HARVEY LÖHR gave his ninth annual Concert in Princes' Hall, on the 15th ult., when he engaged the assistance of a number of well-known artists, whose performances gave much enjoyment to a numerous audience. As on previous occasions, the programme included several excellent specimens of the Concert-giver's abilities as a vocal composer.

MASTER GRANVILLE ARCHER HILL, of Manchester, gave two Organ Recitals, on the 15th ult., at the Crystal Palace. Master Hill, who gained the diploma of Associate of the Royal College of Organists at the age of fifteen, showed surprising command over the instrument, and his efforts evoked hearty applause.

A HARP Recital was given by Mr. and Mrs. Aptommas, the well-known harpists (who have just returned from a tour in the United States), at Marlborough Rooms, on May 29.

## OBITUARY.

WE regret to have to announce the death, on the last day of May, of a gentleman who for many years had exercised a very powerful influence in a musical centre of great activity. MR. GEORGE FREEMANTLE was born at Ely in the May of 1833; but some five years later his father became a member of the Durham Choir, and in that city (then celebrated for the excellence of its Cathedral music) the boy received his early training. Whatever may, in past days, have been the balance between the advantages and drawbacks of chorister life, there is no doubt that often an intense love of art and a strong feeling of self-reliance were kindled, and that a foundation was laid—perhaps on somewhat narrow lines—for the building up of a firm judgment concerning the principles of choral and Church music. Early in life the lad was placed under the especial care of the then Cathedral organist—Mr. Henshaw—a sound accompanist of the old school. In 1854 Mr. Freemantle was appointed director of the music at Henshaw's Blind Asylum in Manchester, an institution wherein he earnestly exerted himself to give a practical character to the training of the inmates and to develop whatever talent came under his care. Severing his connection with the Asylum, Mr. Freemantle, at the old Mechanics' Institution, initiated what was practically the first systematic school of music in the city; and he accepted an engagement as Organist of the chapel in Cross Street, then well known as the headquarters of the Unitarian body—a step which effectually barred the way to the gratification of his very natural and laudable ambition to follow his old master in the control of music in St. Cuthbert's Cathedral. About that time, a firm friend and zealous pupil, Mr. (afterwards Sir) T. Sebastian Bazley, facilitated a change of career which, henceforth, connected Mr. Freemantle more with commercial life than with the work of private teaching. But the stimulus which he had previously given to the song of the Blind Asylum he was now in a position to spread over a larger area. The public criticism of music in Manchester greatly needed a stringent reform. Always essentially amateurish and narrow, it had become thoroughly contemptible; and it was a happy instinct in the minds of the proprietors of the *Manchester Guardian* which led them to avail themselves of a singularly fortunate opportunity to raise it above so lamentable a condition. Mr. Freemantle's education fitted him to speak authoritatively upon matters concerning which his predecessors had been able only to retail the cant of the day: and the severance of all personal pecuniary interest in musical undertakings raised our friend above any suspicion of bias or unfairness. Always strongly impulsive, self-reliant, and enthusiastic, his first utterances may frequently not have commended themselves to his calmer and more considered judgment. Amid the excitement of a Festival week, for example, more than once a verdict was recorded which afterthought scarcely confirmed. But there was a remarkable power to brush away prejudice, to enlarge the scope of a judgment gradually expanding beyond the limits of early training, and to appreciate merit of kinds not previously recognised. And, in addition, there was a warm-heartedness and a wealth of sympathy with trouble of every kind—and particularly with the struggles of musicians—which endeared him to a very wide circle of friends. By the death of George Freemantle the orchestral players of Manchester have lost an untiring advocate of their claims, and the help of one ever ready to work for their benefit and to contribute to their welfare.

WE regret to have to announce the following deaths:—JAMES GREENWOOD, one of the oldest and most esteemed professional musicians and teachers in Bristol, at his residence, White Ladies' Road, Clifton, aged fifty-seven. The deceased, who was a pupil of Dr. S. S. Wesley, had been organist at various churches, and music-master at Colston School and at the Grammar School. He was a great advocate of the Lancashire Sol-fa and wrote a treatise on it for Novello's *Primer Series*, to which he also contributed a collection of 396 Two-part Exercises. His compositions include services, anthems, &c. He did much good and useful work in Bristol, where his loss will be deeply felt.

WILLIAM HILLS, who died at the Hermitage, Bishop's Stortford, on the 5th ult., at the advanced age of



eighty-one, had been for a great many years a very successful teacher, in spite of an incurable deafness. He was an accomplished German scholar and supplied excellent translations to a great number of German songs by Mendelssohn, Mozart, Beethoven, and others. He also published a collection of 105 Rounds and Canons, some vocal trios, &c.

E. THOINAN, author of a number of valuable books on musical subjects, amongst which "Les origines de la Chapelle-musique des souverains de France" and "Les origines de l'opéra français" (written in conjunction with M. Charles Nutter) are perhaps the most noteworthy. His real name was Ernest Roquet.

PROFESSOR IMMANUEL GOTTLÖB FAISST, composer of songs, choruses, cantatas, and a conductor of distinction. In 1857 he became professor of organ playing and composition at the Stuttgart Conservatoire, which he helped to found, and of which he afterwards became director. He also edited, with Professor Lebert, the well-known Cotta edition of the pianoforte works of the classics. He died at Stuttgart on the 5th ult., aged seventy.

FEL. STELLA NAHT, pianist, on May 29, at Berlin.

ENRICO MASI, an excellent violinist, formerly a member of the famous Becker "Florentine" Quartet, and afterwards of the Quartetto Romano, directed by Signor Sgambati. He was also a Secretary in the musical department of the Ministry of Public Instruction, and, as such, the author of highly appreciated articles on matters relating to his art. He died at Rome, aged forty-eight.

GIANNINI SISCO, baritone, in Pernambuco (Brazil), of yellow fever.

ALBERTO CHERUBINI, teacher of music, at Sassari, aged ninety. He was no relation to his great namesake.

CARL ZEUNER, conductor of several choral societies in Geneva, on May 25, at Cairo, aged fifty.

## CORRESPONDENCE.

### THE HYMN TO APOLLO.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the description of one of the Delphic hymns to Apollo in THE MUSICAL TIMES for June there are some statements and assumptions which can hardly be maintained.

Speaking of the notation, the writer says that "of the fourteen signs used, twelve belong to the Phrygian notation as given by Alypius." Twelve of them belong to the notation for Phrygian Chromatics; but only ten of them belong to the notation for Phrygian Diatonics, and Alypius does not recognise a Phrygian scale as such. Just afterwards the writer says that "A natural is part of the chromatic genus of the Phrygian scale." He employs A natural to represent one of the twelve signs already mentioned; and the remark would be equally true of the other eleven. Again, he says that "D flat belongs to the conjunct tetrachord of the Phrygian scale." The conjunct tetrachord is not the same in Phrygian Chromatics and Phrygian Diatonics. And similarly he speaks of the Hyper-Phrygian scale, as though chromatics and diatonics were unknown.

The writer accepts M. Reinach's transcript without any reservations; but there really are very good reasons for doubting whether the majority of the notes are exactly in their proper places.

Alypius sets down five-and-forty scales, with a letter for every note; and by comparing these scales together we obtain his method of lettering. The common letters of the alphabet are taken in their natural order from A to Ω. Next beyond the Ω there is a modified A beginning the alphabet again with every letter modified. And next before the common A there is a modified Ω finishing an alphabet with another set of modifications. But this last alphabet omits the letters Π, P, Σ.

In the following list the capital letters are those that Alypius assigns to the Phrygian chromatic scale in order of descent, while the small letters are those that are omitted in this scale:—M', ν, ξ, ο, τ, v, φ, X, Α, Γ, α, β, Γ, δ, ε, ζ, Η, θ, Ι, K, Δ, M, ν, ξ, ο, π, ρ, σ, T, Υ, φ, χ, ψ, ω, α, β, γ, v, F, 7, η, θ, —.

The following is M. Théodore Reinach's transcript, as published in the *Bulletin de Correspondance Hellénique*, vol. 17, p. 591:—



This transcript assigns the letters I and K to one and the same note, D natural; and that cannot be right. Assuming for the present that M and I denote C natural and D natural, A and K must belong to two notes in between. And if these notes are placed symmetrically at intervals of one-third of a tone, we get precisely what Aristoxenus calls a Soft Chromatic; the first three notes of the tetrachord being separated by intervals of a third of a tone apiece. Aristoxenus, p. 50, ed. Meibom, — μαλακῶν μὲν οὖν χρώματος ἑστὶ διαίρεσις, ἐν ᾗ τὸ μὲν πρῶτον ἐκ δύο χρωματικῶν διέσεων ἑλαχίστων σύγκειται, κ.τ.λ.—cf. p. 46—τὸ τρίτον μέρος, ὃ καλεῖται διέσις χρωματικὴ ἑλαχίστη. This deranges the tetrachord that M. Reinach puts in the lower line. And each of the four remaining tetrachords begins in the same way with three consecutive notes, so the presumption is that the E naturals and E flats and the A naturals and A flats are disturbed by the same error as the D natural and D flat; the result being that ten of these eighteen notes are not exactly in their places. This would vitiate the transcript of the hymn itself in seven of the twelve letters that are used with Phrygian Chromatics. The other two letters are O and B, and there is a similar difficulty about the B. This is assigned to G flat; but if γ and Γ denote G natural and F natural, A must come between as well as B. The O is assigned to B natural. And here we have to face another set of doubts about the six remaining letters.

Taking the letters in the sequence shown above, the transcript gives C for letter 1, D for letter 4, G for letter 13, B for letter 19, C for letter 22, D for letter 25, F for letter 31, G for letter 34, and C for letter 43. So this portion of the transcript is made on the assumption that every third letter represents a natural; and two letters are left in every interval between a pair of naturals, whether the interval be major tone, minor tone, or semitone. There is certainly a presumption that, when there were twenty-one notes within the octave, each of the seven original notes was followed by two supplementary notes; but there is no reason for supposing that the seven notes were exactly in the places assigned to them in the modern tempered scale. The history of the ancient scale is too large a subject for discussion here; and the discussion would really be fruitless, as there is no saying to which sect of musicians or what period the hymn must be assigned.

M. Reinach's transcript is the best that can be made with our modern notation; and it serves to give a notion of the music. But people are making a mistake if they imagine that it puts them into a position to form a critical opinion about the merits of the piece.

The transcript bears the words "Composed about 278 B.C." There is certainly an allusion to the miraculous repulse of the Gauls from Delphi in 279 B.C.; so the hymn was not composed before. But it may have been composed long afterwards.—Yours, &c.,

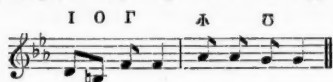
Cecil Torr.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I was exceedingly interested to find in your last issue a transcript of the recently published "Hymn to Apollo." The genuine relics of Greek music are so few that any addition to the number becomes, from any point of view, a matter of importance; but in the present case this is more particularly so, inasmuch as the composition presents features which do not occur in any other of the extant specimens.

I have been especially struck with the use of the note O (represented in modern notation by middle B). It has

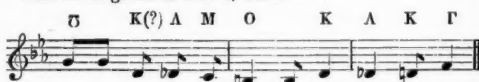
been suggested to me by a gentleman admirably qualified to pronounce an opinion, that the note is explainable on the assumption of a temporary modulation into another of the keys given by Alypius; but this does not meet the difficulty, except, perhaps, in the passage where it first appears:—



(Page 386, Col. 1, Sc. 6, in your June number.)

Now here it is possible to regard the first two notes as being in the Hypo-Lydian (A minor). If so, there is what we moderns would call an *enharmonic change* on the next note (F), for in the Hypo-Lydian key this would be not F but E, and a distinct thing to an ancient Greek, though we have but one note corresponding to the two. This in itself is something new, for it has hitherto been supposed that a Greek modulation should be through a note *common to both keys*. Still, we cannot say it is impossible, and, so far, the explanation may hold.

But let us go on to Col. 2, Sc. 8:—



The first bar in Hyper-Phrygian (four flats) in the chromatic genus, is itself, of course, a modulation from the original Phrygian (three flats). In the second bar, on O, we are suddenly plunged into the Hypo-Lydian (though the previous note M does not occur in the Hypo-Lydian scale); and we are then, with equal suddenness, dragged back on K into the Hyper-Phrygian! For K and the succeeding notes are again foreign to the Hypo-Lydian.

The question therefore arises: Were the Greeks accustomed to modulate, in this breakneck fashion, into a somewhat remote key for the duration of one note only? Such things certainly occur in modern music, where harmonies belonging to foreign keys are struck without preparation, and as suddenly quitted again without having time to really establish a new key at all. But is such a course at all consistent with simple unisonous vocal melody, or do Greek writers give us the slightest hint that there was any such practice so long ago? Would it not entirely stultify the system of Greek notation, with its numerous subtle distinctions, and would it not have involved its early destruction or simplification? These questions, Sir, and others which seem to spring therefrom, may perhaps be worthy of an expert opinion from some of your readers.

It is somewhat peculiar that, looked at through modern notation, and with modern harmonic views, there is nothing very remarkable about the Hymn; but that it presents curious difficulties when considered through Greek notation and the Greek system of tetrachords. Can it be possible that this is due to any process of "restoration"?—I am, Sir, Yours obediently,

ERNEST BERGHOLT.

London, June 6, 1894.

["Metabolē" (Modulation) of various kinds is so frequently alluded to by Greek theorists, that it seems to have been a very favourite device. The description of Metabolē in Arist. Quint., p. 25, points strongly to the use of equal temperament. We have seen the photogravure of the stones. No restoration has taken place such as that suggested by our correspondent.—Ed. M. T.]

#### "WHEN DOCTORS DIFFER—"

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you allow me through your columns to ask if any of your readers can tell at what date the terms *con sordini* and *senza sordini* were first applied to the pianoforte? When applied to instruments which have "mutes" the terms have their perfectly clear meaning; and doubtless they were at first used only for these instruments, and applied afterwards to the pianoforte. *Senza sordini* is generally understood in pianoforte music to mean "without dampers" (i.e., with a free use of the right pedal), and *con*

*sordini* to mean "with dampers" (i.e., without the right pedal). We have in the first movement of Beethoven's "Moonlight" Sonata a familiar and easily accessible example of the use of the term *senza sordini*; and most of us can recall renderings of this work by the eminent pianists of the day and their practice in this particular. It is therefore much to be regretted that text-books used for teaching purposes, and having a wide circulation, should give varied explanations of these terms. In Davenport's "Elements of Music" (on page 39) we are told that *senza sordini* means "the right foot or damper pedal," and we are left to conclude that if *senza sordini* means "without dampers," *con sordini* must mean with them.

In the "Trinity College Text-Book," Part 1 (on page 88), we are told that *con sordini* means the left pedal, and that *senza sordini* means without it; and we are further warned not to confuse mutes with dampers. In Stainer and Barrett's "Dictionary of Musical Terms," *con sordini* is said to mean "the left pedal," and *senza sordini* "the right pedal." As Davenport's little book is published "under the authority of the Committee of the Royal Academy," and the "Trinity College Text-Book" is published "under the authority of that body," the inference is that teachers sending their pupils in for examination must, in preparing for success with the Royal Academy, teach one thing; and in preparing for success with Trinity College, teach another; while Stainer and Barrett's Dictionary—a handy book for the general seeker after information—will imbue the un-examined public with a different version still. It seems to me most likely that the terms were first applied to the pianoforte in the early days of the instrument, when it had but one pedal, and when but one signification could be gathered from them. Some definite evidence would probably be valued by many pianoforte players, as well as by—Yours faithfully,

C. H. ROBINSON.

7, Belgrave Terrace, Plymouth,  
June 19, 1894.

#### TO CORRESPONDENTS.

\* \* Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

#### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BECKENHAM, KENT.—Sir Joseph Barnby, speaking on May 26, at the School of Music, said he hoped that parents would realise the advantages accruing to their children from the study of music. It was the purest art, for it could not be demoralised by base uses, as literature and pictorial and plastic arts could be. The more time that was devoted to the civilising influences of music, the better it would be for all. He protested against the attempts being made to bring about registration of musical professors, believing that English parents would refuse to be coerced by Act of Parliament into sending their children to particular men.

BEDFORD.—Under the skilful conductorship of Mr. H. A. Harding and the able management of Mr. C. St. Amory, excellent operatic performances were given from May 22 to the 1st ult. of Plotow's "Martha" and Mascagni's "Cavalleria Rusticana." The principal characters in the former work were effectively impersonated by Miss A. Spackman, Miss M. Thomas, Mr. W. Green, Mr. J. Sandbrook, and Mr. D. Carberry; and in the latter by

Miss C. Russell, Miss L. Fulton, Mrs. A. Allen, Mr. H. Percy, and Mr. E. Beaman. The amateur chorus and orchestra did their work well, and great credit is due to the promoters of the undertaking for the successful manner in which the scheme was carried out.

**BOURNEMOUTH.**—Dr. Lemare gave an interesting and instructive Lecture on the 16th ult., in Arnold College, on the "Historical Development of Music from the earliest period to the present time," the musical illustrations being given by the lecturer, Miss Lemare, Mr. Lloyd, Mr. Spencer, and several of Dr. Lemare's pupils.

**BRENTWOOD.**—Mr. Westlake Morgan gave an Organ Recital at the Church of St. Thomas the Martyr, on the 15th ult., on the fine organ recently built by Messrs. Norman Bros. and Beard, of Norwich.

**BRIGHTON.**—Sir Arthur Sullivan's Oratorio "The Light of the World" was given in the Dome, by the Brighton Sacred Harmonic Society, on the 21st ult., as the second Concert of its forty-eighth season. The principals were Miss Mabel Berrey, Miss Emily Himing, Mr. Braxton Smith, and Mr. Charles Phillips, all of whom rendered their respective parts in a most efficient manner, and the orchestra and chorus, numbering over 200, gave an excellent account of their share in the Oratorio. Mr. W. A. Baker led the orchestra, Mr. Percy Starnes was the organist, and Mr. Robert Taylor conducted. —Mr. Frederick Corder's new cantata for female voices, "Margaret," founded on Longfellow's poem "The Blind Girl of Castèl-Cuillé," was produced on the 22nd ult. by the students of the Brighton School of Music, in the Athenæum Hall, before a crowded audience. The many beauties of this charming work were well brought out by Miss M. Grounds as *Margaret*, Miss H. B. Taylor as *Jane*, and the ladies' choir of the school, numbering about fifty voices; Miss E. L. Bell was the accompanist, and Mr. Robert Taylor conducted. The composer, who was present, was enthusiastically applauded. A miscellaneous selection, which preceded the performance of the cantata, was well rendered by pupils of Mr. Kuhe, Mr. Corder, Herr Stern, Mr. R. Taylor, Dr. King, and others, the Overtures to "Coriolanus" and "Ruy Blas" by the orchestra being especially worthy of praise. —On Saturday, the 23rd ult., at the Royal Pavilion, Mr. W. Kuhe was presented with a testimonial and address, on the occasion of the attainment of his seventieth birthday. The presentation took the form of a cheque for 450 guineas, subscribed by his many friends and admirers from all parts of the country. The Mayor, Dr. Ewart, made the presentation.

**CHRISTCHURCH, NEW ZEALAND.**—The first Concert of the Musical Union since the amalgamation of the Christchurch Musical and Orchestral Societies took place on May 11, in the Tuam Street Hall, and was attended by a crowded audience. The performances included Haydn's Symphony in D, known as "The Clock"; Edward German's three Dances from the incidental music to "Henry VIII."; and the ballet music from Rubinstein's opera "Feramors." The vocalists were Mrs. Westmacott and Mr. Millar. Mr. A. J. Merton played the accompaniments to the vocal numbers, and Mr. Wallace, who conducted, gave an excellent rendering of the solo part of Spohr's "Scena Cantante," entrusting the *bàton* during this performance to Mr. H. H. Laughnan.

**DALBEATIE, DUMFRIESSHIRE.**—The Synod Choir Union held its fourth musical Festival on the 9th ult. in the Parish Church. The primary object of the Association is to impart a higher and more finished tone to the singing of the voluntary church choir, and in this laudable endeavour the society would seem to be making most satisfactory progress. About 200 members, belonging to fourteen choirs, took active part in rendering an impressive service, under the conductorship of Mr. H. Graves, the Organist of St. Michael's, Dumfries, and the originator of the Union. Mr. J. Y. Bushill and Mr. Stevenson were the accompanists. In the evening a secular Concert was given in the Church Hall by members of the Union, when the following vocalists appeared: Miss Tennant,

Miss Paton, Miss A. B. Carruthers, Miss McPherson, Mr. Henderson, Mr. A. Gourlay, Mr. F. Lawson, Mr. Foster, and Mr. Smith.

**ENNISCORTHY, COUNTY WEXFORD.**—Mr. A. Fitzgerald, on the 14th ult., played in the Cathedral an excellent selection of organ pieces between each of which was sung an excerpt from some well-known Oratorio. The idea is good and should prove attractive.

**GEORGETOWN, BRITISH GUIANA.**—A most successful performance of sacred music was given on April 19, in St. Philip's Church, under the conductorship of Mr. W. R. Colbeck. The programme included Gounod's "Messe Solennelle," the solos in which were admirably rendered by Mrs. F. White, Mr. A. Collier, and Mr. Van Eeden, and selections from the works of Handel, Beethoven, and Mendelssohn. The choruses were well sung by about eighty vocalists; and the organ, played by Mr. Nusum, was supplemented by a pianoforte, at which Miss Vyffhuis presided, and a small orchestra. On May 5 Mr. Colbeck gave an Organ Recital in the Town Hall, when the other soloists engaged were Mr. Bye, and Mr. G. C. Vyle, vocalists; Miss McLeod, pianist; and Mr. Anderson, violinist.

**HARTFIELD, SUSSEX.**—Mr. Edwin Barnes gave an attractive Organ Recital on May 28, in St. Mary's Church. He was ably assisted by Mr. W. Greville and Master F. Charlwood, vocalists, and by the Rev. C. N. Sutton, who contributed several violin solos.

**LOUGHTON.**—An Organ Recital was given in the Parish Church, on the 20th ult., by Mr. Henry Riding. The selection included pieces by Dupont, Eberlin, Riding, Turpin, Lemmens, Moszkowski, and Deshayes. Vocal music was contributed by Master W. Clark, Mr. E. D. Jordan, and the choir, under the direction of Mr. F. Brand.

**LOWESTOFT.**—On the 2nd ult. an original operetta, "The Major," by W. G. Wood, was performed at the Pier Pavilion, under the direction of Dr. Bunnett. The work is pleasing and melodious, and was very well received. The vocalists were Miss Emma Fenn, Miss Susetta Fenn, Mr. Sinclair Dunn, and Mr. Frank Swinford, who were recalled at the end of the performance. A short miscellaneous selection, in which Miss Susetta Fenn, Mr. Dunn, and Dr. Bunnett took part, preceded the operetta.

**NORWICH.**—The Orchestral Union, conducted by Mr. E. Harcourt, gave its third Concert on May 23, when Bennett's cantata "The May Queen" was performed, the solos being entrusted to Miss F. Monk, Mrs. W. Johnson, Mr. S. Hemmings, and Mr. F. B. Randalow. The miscellaneous second part of the programme included Schumann's "Festal Overture," played on this occasion for the first time in Norwich, and the production of an Arabesque for full orchestra, specially written for this Concert by Mr. E. Harcourt. —The Fourteenth Annual Festival of the Epping Forest Church Choir Association was held on the 16th ult., in the Cathedral. The choirs, numbering 300 voices, assembled for the service at three o'clock, and the Festival will long be remembered as one of the brightest and best ever held. The Canticles were sung to a setting by J. H. Stammers. Goss's anthem, "O give thanks," and Smart's *Te Deum* in F were also rendered in a creditable manner. Brass instruments were used very effectively in the Processional Hymns and other parts of the service. Mr. J. W. Ulyett conducted the choirs, and Mr. H. Riding presided at the organ.

**SHEFFIELD.**—Mr. Henry Coward's new sacred cantata "The King's Error; or, Micaiah the Prophet," was performed for the first time, on the 12th ult., in the Albert Hall, Sheffield. The work, which is dedicated to Mr. Leonard C. Venables and the members of the Tonic Sol-fa Association, is to be produced at their forthcoming Festival at the Crystal Palace, on the 14th inst. The performance under notice was, therefore, designated a Concert rehearsal, the principals being those engaged for the Crystal Palace performance, and the chorus and orchestra consisting of the large contingent sent up to the Festival from the Sheffield district. The libretto, which is from the pen of Mr. W. W. Chisholm, also of Sheffield, deals with the



dramatic story of *Ahab*, King of Israel, his alliance with *Jehosaphat*, and the futile efforts of *Micaiah* to dissuade him from going to war with *Benhadad*, King of Syria. In his musical treatment of this theme Mr. Coward has been distinctly successful, a marked advance on his previous compositions being manifest. His best writing is to be found in the choral portions, which, while fulfilling the requirement of a degree "exercise," are melodious, varied, and, where necessary, not lacking in vigour. The performance, on the 12th ult., was a pronounced success. The singing of the splendid chorus aroused the audience to enthusiasm, and many numbers were encored. At the close the composer, who conducted, was loudly cheered and recalled many times. The principals were Madame Clara Samuelli, Mr. J. Gawthrop, Mr. Robert Grice, and Mr. C. H. Siebert.

**ST. ALBANS, HERTS.**—The Oratorio Society, conducted by Mr. W. H. Speer, gave, on May 24, an excellent rendering of Dr. Villiers Stanford's ballad "The Revenge" and a number of part-songs. The latter included four composed for the Society by its able Conductor, two of which, severally entitled "Rosalind's Madrigal" and "Go, pretty birds," were especially successful in obtaining the approbation of the audience. The singing of Miss Teresa Blamy and the violin and pianoforte solos contributed by Miss D. Etheridge and Mr. Speer greatly increased the enjoyment of the Concert.

**SOUTH BRISBANE.**—Mr. Benson's Saturday evening Organ Recitals in Albert Street, during April and May, have attracted large audiences and will doubtless greatly contribute to the increasing popularity of the king of instruments.

**STONEBRIDGE.**—Mr. Charles H. Moody, a young organist of great promise, gave an effective Organ Recital on the 3rd ult., in the Parish Church, playing in an admirable manner an attractive selection of organ pieces by Bach, Widor, Guilmant, and Salome.

**STREATHAM.**—Mr. Percy Colson gave a Violin Recital on the 20th ult., in the Town Hall, when he was assisted at the pianoforte by Mr. Francis Bohr. The programme included Beethoven's Sonata in C minor (Op. 30, No. 1), and a good selection of pianoforte and violin solos. Mrs. Helen Trust sang several solos with her usual charm.

**SYDNEY.**—Madame Belle Cole's concert-party, consisting of Miss Emily Spada, Mr. Philip Newbury, Mr. Charles Magrath, and Mdlle. Murkens (violinist), received an enthusiastic welcome at the Town Hall, on May 15, when their brilliant interpretation of a miscellaneous Concert was fully appreciated by a large audience. The company gave a second Concert on the next evening with equal success.

**TAUNTON.**—The organ in Holy Trinity Church, which has just been re-constructed by Messrs. W. Hill & Son, was formally dedicated on Sunday, May 27, and on the Thursday after Mr. Harold A. Jeboult gave a Recital. The instrument contains three manuals and thirty-four stops.

**WARWICK.**—Two attractive Organ Recitals were given on the 19th ult., in St. Nicholas Church, by Mr. Alfred Hollins, who played in his usual finished style an admirable selection, which included some effective pieces by Wolstenholme. Vocal excerpts from the Oratorios were contributed by Miss Gill-Smith, Mrs. Rivington, the Rev. W. R. C. Hamilton, and the Rev. Thurston Rivington.

**ORGAN APPOINTMENTS.**—Mr. Alfred H. Allen, Organist and Choirmaster to St. Luke's Church, Bedminster, Bristol. —Mr. J. H. Cornish, Organist and Choirmaster to Ewell Parish Church. —Mr. Clement A. Harris, Organist and Choirmaster to St. Columba's Episcopal Church, Crieff, N.B. —Mr. J. Crossland Hirst, Organist and Choirmaster to the Free College Church, Glasgow. —Mr. John Jones, Organist and Choirmaster to St. George's Church, Tredegar, Mon. —Mr. Albert W. Ketelbey, to St. John's, Wimbeldon.

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DUNDEE EVENING TELEGRAPH (MARCH 30, 1892).

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GLASGOW HERALD (NOVEMBER 30, 1892).

The Eastern Choral Society gave a concert last night in the City Hall. The work chosen for performance was Mr. John More Smeton's "King Arthur." Mr. Smeton has set music to his brother's libretto with very happy results, and the work contains many delightful choruses and solos. Miss Annie Lea was the soprano soloist, impersonating *Guinevere*; Mr. Probert, the tenor (*Arthur*); Mr. J. W. Render took the music allotted to *Martin* and *Sir Bedivere*. Mr. Cole's orchestra furnished an excellent accompaniment. . . . The choir consisted of about 150 voices, and Mr. George Taggart, the conductor, may be congratulated on having trained them to a high state of efficiency.

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O wert thou in the cauld  
blast.  
The May bells and the  
flowers.

The Sabbath morn.  
The harvest field.  
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My bark is bounding.  
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The night is far spent .. .. . Advent.  
There were shepherds .. .. . Christmas.  
Is it nothing to you .. .. . Good Friday or Lent.  
Why seek ye the living among the dead? .. .. . Easter.  
If ye then be risen with Christ .. .. . Ascensiontide.  
Eye hath not seen, nor ear heard .. .. . Whitsuntide.

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If hope were but a fairy. scents and flowers.  
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# BETHLEHEM

## A MYSTERY

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THE MUSIC COMPOSED BY

A. C. MACKENZIE.

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### THE TIMES.

His music is throughout refined, self-restrained, and reverent; if but a few of the "leading motives" (for this device is freely used) startle us by their originality, their treatment is always interesting, and the workmanship masterly.

### DAILY TELEGRAPH.

For our own part, we think that there are in "Bethlehem" many passages wherein the composer reaches his highest level; some, perhaps, where he soars even higher than he has done in the past. . . A very beautiful scene is reached with the arrival at the manger-side of the adoring throng. Here is assuredly music that goes straight to the heart. . . "Bethlehem" is brought to a close which leaves neither solidity, power, nor impressiveness to be desired. The ending, indeed, crowns nobly the beauties that have gone before.

### STANDARD.

The work is remarkable from first to last for luminous musicianship and purity of style, and portions are equally noteworthy for freshness and charm. . . On the whole, the second part is more pleasing than the first. After the opening we have a singularly charming song for the Virgin, entitled "In the Stable. The Blessed Mother singeth to her Babe," the first stanza of which is a translation by Coleridge of a Latin verse inscribed on a German picture of the Virgin and Child. Marked to be sung *mezzo voce*, this may be numbered among Dr. Mackenzie's most delightful inspirations. . . The *Finale* is a very dignified *ensemble*, in which the composer pours forth all his resources, and, consequently, makes a splendid display of musicianship.

### DAILY NEWS.

The musical utterances of the Shepherds are sometimes pastoral, sometimes in the style of the old masters, sometimes even grotesque, but always appropriate. Indeed, almost from first to last the Scottish composer seems to have caught the spirit of the text. There is no pedantic display of musicianship, although there is not a number which could have been written by any other than a cultured musician.

### SATURDAY REVIEW.

Let us say at once, as a strong opinion, that "Bethlehem" appeals to the layman and the specialist alike as a great work by a great master. When, ten years ago, Dr. Mackenzie gave us his beautiful "Rose of Sharon," it was felt that the modern school of English music had a leader, and that the composer was assuming that position amongst the exponents of his art in this country which posterity had assigned to Berlioz amongst French musicians; "Bethlehem" comes to strengthen that conviction, and, together with the "Rose of Sharon" and Dr. Hubert Parry's "Job," forms a triad of the most commanding works produced in England since "Elijah."

### MORNING POST.

In the purely instrumental portions and those where the vocal parts are allotted to a single voice, Dr. Mackenzie is heard at his best. The opening section is one of these. Also the soprano solo, "Be not afraid," which abounds in beautiful phrases. An altogether delightful inspiration is the Cradle Song for soprano, with its delicately refined accompaniment for muted strings.

### DAILY CHRONICLE.

The literary excellence of the book is as apparent as is the text of "The Rose of Sharon" or "The Dream of Jubal," in which the author and composer previously joined with such happy results. Dr. Mackenzie has gone to work in the same spirit as his coadjutor. The pastoral style is largely resorted to, but when praise and thanksgiving are in question Dr. Mackenzie gives a free rein to the devotional fervour instinct in so many brilliant and impressive pages in the two works before referred to. Sublimity is not wanting when demanded at particular phases of the story, but the dominating idea has evidently been to appropriately illustrate the simplicity of the manifestation of the birth of the Saviour and the lowly surroundings presented to the gaze of the adoring throng. . . The instrumentation is as picturesque, descriptive, and glowing as in either of Dr. Mackenzie's preceding works, whilst the choral passages, without offering any great difficulties, are sufficiently attractive to the executants to recompense them for special care in the enunciation of the varying sentiments of wonder, awe, and exultation. Taken as a whole, "Bethlehem" may be pronounced quite worthy its distinguished composer.

### DAILY GRAPHIC.

Dr. Mackenzie's music is throughout sincere in aim and ingenious in treatment. . . he is at his best—as, for example, in the admirably impressive orchestral introduction, so suggestive of night and drowsiness; the extremely clever Oriental march; and the connecting instrumental passages generally. As regards the vocal numbers, special mention must be made of the charming Slumber Song of the Virgin, sung with great taste and effect by Miss Ella Russell; the angelic anthem "Glory to God," a masterly piece of part-writing for female chorus; and the well-wrought *Finale* for solo quartet and chorus which concludes the work. The orchestration, on which Dr. Mackenzie has evidently lavished especial care, is exceedingly rich, elaborate, and effective.

### THE ATHENÆUM.

Dr. Mackenzie's latest utterance in oratorio—and his last, if we may place reliance on words probably uttered in haste—proves that his hand has lost nothing of the virility so splendidly manifested in "Jason," "The Rose of Sharon," and "The Dream of Jubal."

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## THOU VISITEST THE EARTH

ANTHEM FOR HARVEST-TIDE

COMPOSED BY

JOSEPH BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street E.C.; also in New York.

*Allegretto.* FULL

SOPRANO. *mf* Thou vis - it - est the earth, and bless - est it, Thou

ALTO.

TENOR.

BASS.

ORGAN. *mf*  $\text{♩} = 92$

*Allegretto.*

mak - est it ve - ry plen - teous, Thou vis - it - est the earth, and bless - est

Thou vis - it - est the earth, and bless - est

Thou vis - it - est the earth, and bless - est

Thou vis - it - est the earth, and bless - est

*dim. p*

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( 1 )

*dim.*  
 it, Thou mak-est it ve - ry plen - teous. Thou wa-ter-est her  
*dim.*  
 it, Thou mak-est it ve - ry plen - teous. Thou wa-ter-est her  
*dim.*  
 it, Thou mak-est it ve - ry plen - teous.  
*dim.*  
 it, Thou mak-est it ve - ry plen - teous. Thou wa-ter-est her  
*dim.* *cres.*  
 fur-rows, Thou wa-ter-est her fur-rows, Thou send - est rain  
*cres.*  
 fur-rows, Thou wa-ter-est her fur-rows, Thou send - est rain . .  
*cres.*  
 Thou wa-ter-est her fur-rows, Thou send - est rain  
*cres.*  
 fur-rows, Thou send - est rain  
*cres.*  
 in - to the lit - tle val-leys there - of, and mak-est it ve - ry, ve - ry plen -  
*dim.* *dim.*  
 in - to the lit - tle val-leys there - of, the lit - tle val -  
*dim.* *dim.*  
 in - to the lit - tle val-leys there - of, the lit - tle . . val -  
*dim.* *dim.*  
 in - to the lit - tle val-leys there - of, the lit - tle val -  
*dim.* *dim.*

( 3 )

*Moderato.* SEMI-CHORUS. SOPRANO. *mf*

Thou mak - est it soft with the drops of rain, and

*Moderato. ♩ = 80.*  
*p*

bless - est the increase of it, Thou mak - est it soft with the drops of rain, and blestest the increase of

*mf* it, Thou mak - est it soft with the drops of rain, and blest - est the in - crease of

*mf* Thou mak - est it soft with the drops of rain, and blest - est the in - crease of

*mf* Thou mak - est it soft with the drops, the drops of

*mf* Thou mak - est it soft with the drops of rain, and blest - est the in - crease of



*dim.*  
it, Thou mak - est it soft with the drops of . . rain, and bless - est the in-crease of  
*dim.*  
it, . . . . Thou mak - est it soft with the drops of rain, and bless - est the in-crease of  
*dim.*  
rain, . . . . Thou mak - est it soft with the drops of rain, and bless - est the in-crease of  
*dim.*  
it, . . . . Thou mak - est it soft with the drops of rain, and bless - est the in-crease of

it. Thou crownest the year with Thy good - ness, and Thy  
it.  
it. Thou crownest the year with Thy good - ness, the year . . with Thy good - ness,  
it. And Thy

clouds drop fat - ness, Thy clouds drop fat - ness, Thy clouds . . drop fat - ness, Thou  
And Thy clouds drop fat - ness, Thy clouds . . drop fat - ness,  
And Thy clouds, Thy clouds drop fat - ness, Thy clouds . . drop fat - ness,  
clouds drop fat - ness, Thy clouds drop fat - ness, Thy clouds . . drop fat - ness,

crown-est the year with Thy good - ness, Thou crown-est the year with Thy good - ness, and Thy  
 Thou crown - est the year with Thy good - ness,  
 Thou crown-est the year, . . the year with Thy  
 Thou crown - est the year . . with Thy good - ness,

clouds drop fat- ness, Thy clouds drop fat- ness, Thy clouds drop fat - ness, Thy clouds drop  
 Thy clouds drop fat - ness, Thy clouds drop fat - ness, Thy clouds drop  
 good - ness, Thy clouds, Thy clouds drop fat - ness, Thy clouds drop  
 Thy clouds drop fat - ness, Thy clouds drop fat-ness, Thy clouds drop

fat - ness, Thou mak-est it soft with the drops of rain, and  
 fat - - ness, Thou mak-est it soft with the drops of rain, and  
 fat - - ness, Thon mak-est it soft with the  
 fat-ness, Thou mak-est it soft with the drops of rain, and

blest the increase of it, Thou mak-est it soft with the drops of rain, and blest the increase of  
blest the increase of it, Thou mak-est it soft with the drops of rain, and blest the increase of  
drops, the drops of rain, Thou mak-est it soft with the drops of rain, and blest the  
blest the increase of it, Thou mak-est it soft with the drops of rain, and blest the increase of

*cres.* *dim.*  
it, and bless - est, and bless - est the in - crease of it.  
*cres.* *dim.*  
it, and bless - est the in - crease of it.  
*cres.* *dim.*  
increase of it, and bless - est the increase of it.  
*cres.* *dim.*  
it, and bless - est, and bless - est the in - crease of it.  
*cres.* *dim.*

**FULL. Con moto.**  
O Lord, Thou art my God,  
O Lord, Thou art my God,  
*Con moto. ♩ = 50.*  
*f*

Lord, Thou art my God, I will ex - alt . . Thee, . . I will ex - alt . . Thee, . .  
 I will ex - alt . . Thee, I will ex - alt . .  
 Lord, Thou art my God, I will, I will ex - alt . . Thee, I will ex - alt . .  
 I will ex - alt, ex - alt . . Thee, I will ex - alt . .

*Allegro.*  
 I will praise Thy Name . . Thou art my God, and I will praise Thee,  
 Thee, I will praise Thy Name . . Thou art my God, and I will praise Thee,  
 Thee, I will praise Thy Name . . Thou art my God, and I will praise Thee,  
 Thee, I will praise Thy Name . . Thou art my God, and I will praise Thee,  
*Allegro. ♩ = 104.*  
*f*

Thou art my God, I will ex - alt Thee, ex - alt Thee, for Thou hast done wonderful  
 Thou art my God, I will ex - alt Thee, ex - alt . . Thee, for Thou hast done wonderful  
 Thou art my God, I will ex - alt Thee, ex - alt . . Thee, for Thou hast done wonderful  
 Thou art my God, I will ex - alt Thee, ex - alt . . Thee, for Thou hast done wonderful



things, Thou hast done, hast done won-der-ful things, won-der-ful things,  
 things, Thou hast done, hast done, hast done . . won-der-ful things,  
 things, Thou hast done, hast done wonder-ful things, won-der-ful things,  
 things, Thou hast done, hast done won-der-ful things, won-der-ful things,

won-der-ful things, I will praise Thy Name, for Thou hast done won-der-ful  
 won-der-ful things, I will praise Thy Name, will praise Thy Name,  
 won-der-ful things, I will praise Thy Name, for Thou hast done  
 won-der-ful things, I will praise Thy Name, for

things, won-der-ful things, Thou art my God, and I will praise Thee,  
 will praise Thy Name, Thou art my God, and I will praise Thee,  
 won-der-ful things, won-der-ful things, Thou art God, and I will praise Thee,  
 Thou hast done won-der-ful things, Thou art God, and I will praise Thee,

*rit.* *Tempo lmo.*

Thou art my God, and I will praise Thee,  
 Thou art my God, and I will praise Thee,  
 Thou art my God, and I will praise Thee,  
 Thou art my God, and I will praise Thee,

*rit.* *Tempo lmo.*

Thou art my God, I will ex - alt Thee, ex - alt Thee, ex - alt Thee.  
 Thou art my God, I will ex - alt Thee, ex - alt Thee.  
 Thou art my God, I will ex - alt Thee, ex - alt Thee. Thy coun - sels of old are  
 Thou art my God, I will ex - alt Thee, ex - alt Thee. Thy coun - sels of old are

Thy coun - sels of old are faith - ful - ness and  
 faith - ful - ness and truth, Thy coun - sels of old are faith - ful - ness and  
 faith - ful - ness and truth,

Thy coun - sels of old are faith-ful-ness and truth. Thou art my  
 truth, Thy coun - sels of old are faith-ful-ness and truth.  
 truth, Thy coun - sels of old are faith-ful-ness and truth. Thou art my  
 Thy coun - sels of old are, faith-ful-ness and truth.

God, Thou art my God, . . . I will praise Thee, I will ex -  
 Thou art my God, Thou art my God, I will praise Thee, I will ex -  
 God, Thou art my God, . . . I will ex -  
 Thou art my God, Thou art my God, . . . I will praise and ex -

alt Thee. *ff* O give thanks un-to the Lord, for He is *p* gra - cious,  
 alt Thee. *ff* O give thanks un-to the Lord, for He is *p* gra - cious,  
 alt . . Thee. *ff* O give thanks un-to the Lord, for He is *p* gra - cious,  
 alt Thee. *ff* O give thanks un-to the Lord, for He is *p* gra - cious,

## THOU VISITEST THE EARTH.

for He is gra - cious, His mer - cy en - dur - eth for ev -

for He is gra - cious, His mer - cy en - dur - eth for ev -

for He is gra - cious, His mer - cy en - dur - eth for ev -

for He is gra - cious, His mer - cy en - dur - eth for ev -

*cres.* *ff* *rit.* *a tempo.*  
- er, for ev - er, O give thanks un - to the Lord, His mer - cy en -

*cres.* *ff* *rit.* *a tempo.*  
- er, for ev - er, O give thanks un - to the Lord, His mer - cy en -

*cres.* *ff* *rit.* *a tempo.*  
- er, for ev - er, O give thanks un - to the Lord, His mer - cy en -

*cres.* *ff* *rit.* *a tempo.*  
- er, for ev - er, O give thanks un - to the Lord, His mer - cy en -

*pp* *rall.*  
- dur - eth for ev - er, for ev - er. . .

*pp* *rall.*  
- dur - eth for ev - er, for ev - er. . .

*pp* *rall.*  
- dur - eth for ev - er, for ev - er. . .

*pp* *rall.*  
- dur - eth for ev - er, for ev - er. . .

*p* *pp* *rall.*

No.  
Register

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Solo  
FLORIAN  
Miss A.  
LLOYD  
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